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SCHENKER!**

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## SINGLES

- 1 1 EYE OF THE TIGER **Survivor** Scotti Brothers
- 2 7 RUFF CUTS (EP) **Twisted Sister** Secret
- 3 — YOU'VE GOT ANOTHER THING COMIN' **Judas Priest** CBS



- 4 5 LOSING MY GRIP **Samson** Polydor
- 5 14 WHO'S GONNA WIN THE WAR **Hawklords** Flick-nife
- 6 8 IF YOU WANT MY LOVE **Cheap Trick** Epic
- 7 9 HEAT OF THE MOMENT **Asia** Geffen
- 8 3 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) **AC/DC** Atlantic
- 9 2 FREEBIRD **Lynyrd Skynyrd** MCA
- 10 4 CAN'T LIVE WITHOUT YOU **Scorpions** Harvest
- 11 6 RENDEZVOUS **Tygers of Pan Tang** MCA
- 12 28 SPEND THE NIGHT **Cheetah** CBS
- 13 12 PARANOID **Black Sabbath** NEMS
- 14 10 AMERICAN WOMAN **Krokus** Arista
- 15 — REFUGEE **Tom Petty & The Heartbreakers** Backstreet/MCA
- 16 13 YOU KEEP ME HANGIN' ON **Rods** Arista
- 17 11 CRIMSON AND CLOVER **Joan Jett & The Blackhearts** Epic
- 18 — ROLL THE DICE **Heavy** Petting Neat
- 19 17 KEEP THE FIRE BURNING **REO Speedwagon** Epic
- 20 — BADGE **Cream** RSO
- 21 18 BIG GUNS **Rory Gallagher** Chrysalis
- 22 15 SITTING PRETTY **Silverwing** Mayhem
- 23 16 THE NUMBER OF THE BEAST **Iron Maiden** EMI
- 24 19 NO POINT IN RUNNING **Black Rose** Teesbeat
- 25 20 AMERICA **Bernie Tormé** Kamaflage
- 26 29 HEY JOE **Spirit** import
- 27 25 FANTASY **Aldo Nova** CBS
- 28 30 BOUND AND GAGGED **Ted Nugent** Atlantic import
- 29 26 ALRIGHT NOW (EP) **Free** Island
- 30 — DEAD WHEN IT COMES TO LOVE **Warrior** Neat

## IMPORT ALBUMS

- 1 SPYS **Spys** EMI America
- 2 BEER DRINKERS **Motorhead** Milan
- 3 US METAL VOLUME 2 **Various**
- 4 TOO FAST FOR LOVE **Motley Crue** Leathur
- 5 GET IT ON CREDIT **Toronto** A&M
- 6 ONE FALSE MOVE **Harlequin** Columbia
- 7 REVENGE **Mayday** A&M
- 8 MEGAFORCE 707 **Boardwalk**
- 9 WARNING **Warning** Polygram
- 10 TECHNICAL ECSTASY **Black Sabbath** Vertigo

## ALBUMS

- 1 1 PICTURES AT ELEVEN **Robert Plant** Swansong
- 2 2 SCREAMING FOR VENGEANCE **Judas Priest** CBS
- 3 19 EYE OF THE TIGER **Survivor** Scotti Brothers
- 4 3 WILD DOGS **Rods** Arista
- 5 — EMOTIONS IN MOTION **Billy Squier** Capitol
- 6 4 NUGENT **Ted Nugent** Atlantic
- 7 11 JUGGERNAUT **Frank Marino** CBS
- 8 6 GOOD TROUBLE **REO Speedwagon** CBS
- 9 8 POWERPLAY **April Wine** Capitol
- 10 — THE JIMI HENDRIX CONCERTS **Jimi Hendrix** CBS



- 11 9 ALDO NOVA **Aldo Nova** CBS
- 12 7 THE UNEXPECTED GUEST **Demon** Carrere
- 13 5 ASIA **Asia** Geffen
- 14 21 ONE ON ONE **Cheap Trick** CBS
- 15 — SPYS **Spys** EMI America import
- 16 16 GOLD AND PLATINUM — THE BEST OF LYNRYD SKYNYRD **Lynyrd Skynyrd** MCA
- 17 26 BEER DRINKERS **Motorhead** Milan import
- 18 10 KILLERS **Kiss** Casablanca
- 19 — LIVE AT THE ROUNDHOUSE **Pink Fairies** Chiswick
- 20 25 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) **AC/DC** Atlantic
- 21 38 US METAL VOLUME 2 **Various** import
- 22 13 TOO FAST FOR LOVE **Motley Crue** Leathur import
- 23 18 VINYL CONFESSIONS **Kansas** Kirshner
- 24 23 THE NUMBER OF THE BEAST **Iron Maiden** EMI
- 25 24 BATTLE HYMNS **Manowar** Liberty
- 26 12 SPECIAL FORCES '38 **Special A&M**
- 27 — III WISHES **Shooting Star** Virgin
- 28 40 PLANETS **Eloy** Heavy Metal
- 29 33 GET IT ON CREDIT **Toronto** A&M
- 30 29 ONE FALSE MOVE **Harlequin** Columbia import
- 31 14 TURN OUT THE LIGHTS **Bernie Tormé** Kamaflage
- 32 20 REVENGE **Mayday** A&M import
- 33 15 WIPED OUT **Raven** Neat
- 34 28 DEATH IN THE NURSERY **Legend** Workshop
- 35 17 EXTRATERRESTRIAL LIVE **Blue Oyster Cult** CBS
- 36 30 MEGAFORCE 707 **Boardwalk** import
- 37 27 THUNDER IN ROCK **Myofist**
- 38 37 BLACKOUT **Scorpions** Harvest
- 39 22 BEFORE I FORGET **Jon Lord** EMI
- 40 32 THE EAGLE HAS LANDED **Saxon** Carrere

\* Charts compiled by MRIB

# KERRANG!

ISSN 0262-6624  
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PUBLISHED by Spotlight Publications,  
 40 Longacre, London WC2.  
 Tel: 01-836 1522  
 DISTRIBUTED by Spotlight Magazine  
 Distribution Ltd, 1 Benwell Road,  
 London N7. Tel: 01-607 6411  
 PRINTED by WW Web Offset,  
 Tramway Road, Banbury, Oxon.



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# FLASH,



PIC BY BOB ELLIS

**W**HEN MICHAEL Schenker flying-Ved himself into prime position in *Kerrang!*'s recent 'Guitar Heroes' poll, it represented something of a quiet revolution. For many years surveys of this ilk have simply reaffirmed public confidence in the inspirational, hit-or-miss approach of Ritchie Blackmore — this paper's first reader's poll, published early in '82, certainly had him ahead by a neck and a good few frets — but now

Schenker's fluid, well-turned style would seem to be the people's choice, earning him the right to a pedestal that had virtually become an extension of the lower Blackmore anatomy.

It's ironic, however, that this swell in grassroots support, due at least in part to the success of MSG's recently-released 'One Night At Budokan' album not to mention Rainbow's increasing Americanisation in both spirit and personnel, should come at a

time when the pressure on Schenker would seem particularly acute. Not, on this occasion, as a result of any drink/drugs reliance but rather due to a reshuffle of the MSG line-up provoked, it would seem, by the problems surrounding the band's second album.

The first, produced by Roger Glover, came together relatively easily, without undue tears or tantrums, but the follow-up proved a good deal more difficult

PIC BY FIN COSTELLO



TED McKENNA: new MSG drummer

# BA

**It all happens**  
**Michael Schenker**  
**Dante Bonfanti**  
**Michael and**



PIC BY ROSS HALFIN



# WALLOP!

# NG,

s with the new  
ker Group when  
to speaks to  
Graham Bonnet



PIC BY BOB ELLIS

with former Zeppelin, Bad Co producer Ron Nevilson inserting a jumbo-sized spanner in the works and reducing all around to quivering heaps of rage. It was a disappointing album and the British dates to back up its release proved little better, a series of below-par performances salvaged to a degree by the Powell drum extravaganza and Chris Glen's inventive gurning, and it wasn't long before the line-up started to fragment. Out went Gary Barden

and Paul Raymond, followed most recently/dramatically by Cozy Powell, and in came vocalist Graham Bonnet, formerly, of course, with Rainbow, and drummer Ted McKenna, whose credentials include stints with Alex Harvey, Rory Gallagher and Greg Lake. This left a four-piece band who, with the assistance of keyboard player Tommy Eyre, have now finished recording the third MSG album 'Assault Attack' — produced by Martin Birch and

set for an October release — and will make their debut appearance as Sunday night headliners at this year's Reading Festival.

How will they cut it live — particularly under the festival spotlight? How will Bonnet and Schenker fare as a writing team, neither having the greatest of reputations in this field? Both these questions remain to be answered, although a preview of the single 'Dancer', one of the eight tracks on the album, due for

**TURN OVER**



# FLASH, BANG, WALLOP!

release on August 27, gives a clue to the latter and to be honest I can't say I'm overly optimistic. My first and only impression was that it lacked real character, though the B-side 'Girl From Uptown', not on the album, came across as a more consequential composition and Martin Birch, fresh from his triumph with Maiden, has certainly done his reputation another power of good, providing a rich, purposeful sound topped with a Bonnet voice showing subtle new dimensions in range and timbre.

Michael, in fact, had wanted Martin at the helm for his first solo outing, liking the drum sound he'd achieved on Rainbow's 'Long Live Rock 'N' Roll', and though the studio had been booked and all was in readiness, the guitarist's physical/mental condition finally let him down and Birch, having pressing commitments to BOC, was unable to wait for him to pull himself round.

**T**oday, however, Schenker has his alcoholic intake a good deal more under control though, as an antidote to what is currently a stringent daily routine, he still allows himself the occasional 'explosion'. Just a couple of days prior to our meeting, in fact, one of these 'explosions' had taken place with Michael, by his own admission, banging off brain cells in a variety of haunts. As we take a set outside a pub close to London's Oxford Street it's plain that the 'shrapnel' has yet to clear from his system and Graham Bonnet, on arrival, proves similarly stricken.

As Graham's home is still on the West Coast of America, in the Malibu area, he's been staying with the band's manager during pre-Reading rehearsals and, attempting to cook a plate of chips in unfamiliar surroundings, had ended up concocting a meal that fought back vigorously in the early hours of the morning.

Not to feel left out, I admit to a touch of hayfever — possibly with complications — and allergies are briefly swapped before the conversation takes a quantum leap and lands on the subject of 'flashing'. It's one that Graham can expound on at length having been arrested a few years ago after being (wrongly) accused of exposing himself in, of all places, a Golden Egg grease parlour in London's Leicester Square, a mix-up that earned him a suitably salacious headline in the *News Of The World*. Responding to the provocation of two friendly females across the street he simply got to his feet and whisked his zip up and down, though a plain-clothes policewoman, who just happened to be passing, reported that he unleashed his equipment fully and waved around his foreskin. It was enough to get him handcuffed and taken away.

"And the ridiculous thing is," he says, taking tentative sips on a glass of lager, "I haven't even got a foreskin! Anyway, my lawyer said all I could do was plead guilty and I got off with a fine but the next day I decided to see what would happen if I did it for real, so I took off all my clothes and jogged from Highgate to Camden Lock. No one took any notice until eventually I was stopped by a policeman who, when he saw I was a bit drunk, lent me a fiver to get a taxi home."

There's clearly a moral in there somewhere but, no one feeling sufficiently fit to work out what it is, we retire, fully clothed, to the Chrysalis office to start the interview proper. A discussion of the album gets things underway and both Graham and Michael are quick to praise Martin Birch.

"He's like one of the band really," says Graham, settling down in a chair. "I imagine him to be like George Martin was with The Beatles; he makes you feel very relaxed. I've never worked with him before and the first time I met him we were all very drunk and he gave me a real hard time. He said: 'You've never performed properly', and all this business. Anyway, we got in the studio and he turned out to be just like me, very shy — and very productive. He comes up with great ideas and he brought some good things out of me that I didn't think I could do."

**I** can't say he's the best," says Michael, "I've only recorded with three producers, but he's the best I've worked with so far."

Having linked up at last with the producer of 'Long Live Rock 'N' Roll' it seemed only natural to return to the place where that album was made — Le Chateau, near Paris, a studio-in-a-castle affair frequented by the likes of Fleetwood Mac. Neither Michael or Graham had worked there before but the latter had found himself secluded in a similar place, the Chateau Pelly De Cornfeld, when Rainbow recorded 'Down To Earth', his sole album with the band. The reach-for-the-garlic atmosphere suited him not at all.

"What happened when I did that Rainbow album was I just couldn't get it together vocally. I felt really down and just ... strange. It was the place, it was like a haunted house and I just said to Roger (Glover): 'I can't do it, mate', cos I was going and trying out the vocals in the bog and it felt all wrong. So what happened that time was we went over to Long Island and did all the vocals and guitar overdubs at a place called Kingdom Sound. I guess, I just don't like castles."

What you might call claustrophobia, though for the new MSG album Graham did manage half the vocals at Le Chateau, situated near a town called Herouville (Horrorville in Bonnet terminology), the other half, along with

all the overdubs, being done at Munich's Musicians Studio, home of legendary Queen/Squier producer Mac.

The whole recording process took some two and a half months, but at the time of our meeting all the tracks, with the exception of the single, had still to be mixed, officially christened — the working titles being Pythonesque affairs — and given credits, though most of the latter will go to Schenker and Bonnet with bassist Chris Glen's name appearing here and there.

Not wanting to spend too long in the studio, the band completed the lyrics and melodies in advance. Graham supplied all the former and about half of the latter though his abilities in this field have been decried almost as much as his shirts by his former Rainbow colleagues.

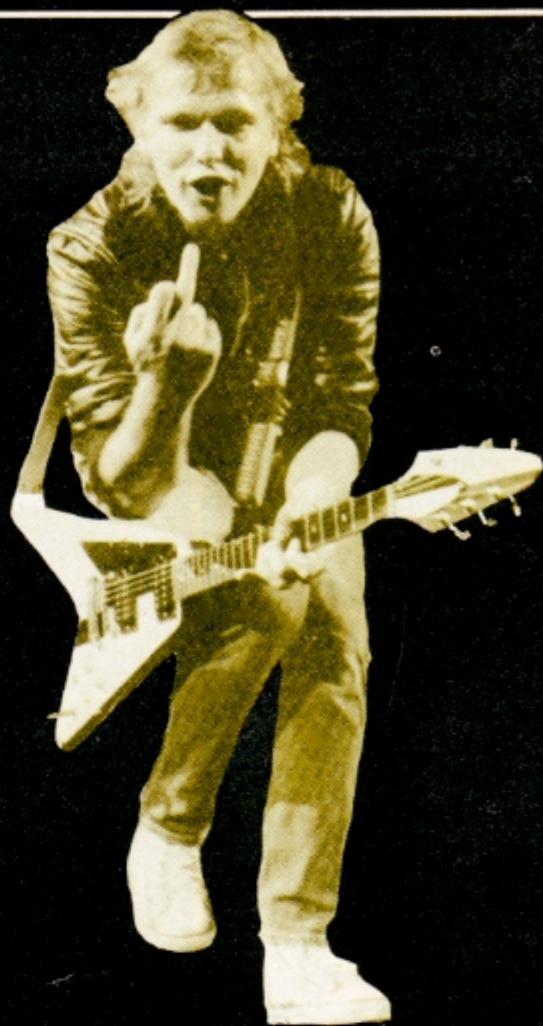
"Well, actually I had a hand in a lot of the songs on 'Down To Earth' but I was a fool and didn't say: 'Wait a minute, I wrote that'. Do you remember 'All Night Long'? Well, Roger wrote the lyrics but the tune was partially mine. And the same thing happened with Don Airey; he wrote a lot of the arrangements on that album and was never given credit

for it. I still haven't got paid by Rainbow. I'm owed a lot of money and Ronnie Dio is too. There's f—king millions of dollars knocking around there and I don't know who keeps it ... Bruce Payne (Rainbow's manager) I suppose so he can go skilling with Roger. I did write part of the tunes on 'Down To Earth' but they will never say so, no way."

Though disenchanted with both Rainbow's music and attitude Graham started rehearsing with the band in Copenhagen for the follow-up album, later to emerge as 'Difficult To Cure', but soon it all got too much.

"After a few months I just got out cos at one point they said to me: 'OK, Graham, how about if we get another singer in to sing the tracks you don't like', which was stupid so I went back to LA and that was it. I was really fed up with the way Ritchie was acting, we just didn't get on towards the end. I got totally bored, it was a case of: 'Oh, f—king hell, do we have to rehearse again', and I wasn't very impressed with the new drummer either."

**D**espite recent rumour to the contrary, Bobby Rondinelli is still at the heart of the Rainbow rhythm, though his



MICHAEL SCHENKER: 'Hello, Ron, Nevison, wherever you are.'



days with the band must surely be numbered as he phoned a while ago asking to be considered for the seat vacated by Cozy. Graham wasn't surprised to hear from him at all.

"Rainbow's like a bloody football team, it's really just a session band backing up Ritchie."

"Sometimes I feel MSG is going the same way," says Michael. "Because since the first line-up which was all session musicians apart from Gary and myself we've had quite a few people and I keep thinking: 'Hang on, I hope I'm not going through the same thing as Ritchie'. Hopefully we'll stay together as long as possible."

Graham: "This band has a different atmosphere to Rainbow, though."

Michael: "More democratic ..."

Graham: "Yeah, and everyone's a bit silly. We have bad days, of course, but if anyone had a bad day with Rainbow it was like you're going to be fired today type of thing and there was no companionship. Everyone was going their own way, it had to end, and I thought Roger would have left by now. I know he's considered it but — it's probably a rotten thing to say — he loves being on stage, playing his bass and showing off to all the girls. I'm not interested in that side of it, I'm concerned with playing good music not posing."

"I think if Rainbow had worked at it more, they could have been as big as Zeppelin, but Ritchie just throws his talent away on stage, he doesn't play well at all, and after Cozy left it took a real dive. I think MSG were thinking that after Cozy quit them I would go as well but I believe in this band and I'm not gonna do that again, I'm not gonna leave just because one of my friends leaves."

Cozy's departure was certainly a surprise. Just a few weeks earlier he'd declared in a *Kerrang!* interview: 'I ain't about to quit at the moment', and the next thing he'd changed his mind and his sticks were on the shelf.

"He was just overdoing everything," explains Graham, "he'd been doing a lot of sessions and things like that. He was tired, and getting uptight about nothing sometimes — he's a very nervous person anyhow. I'm sad that he's gone but I think Ted is a very good replacement, he has the same kind of power as Cozy."

Ted's entry into the band came as a result of a chance meeting with Michael at the Funny Farm, a basement bar in West London. The latter persuaded him to have a jam and it went so well that he asked Chris, who knew him from Alex Harvey days, to persuade him to join.

"It was very hard work though," says Michael. "Chris had to talk and talk and talk but finally we got him. He's so energetic, whenever you want to rehearse he's always there, wanting to play ..."

"I know," says Graham, "it makes you sick, doesn't it?"

Having exhausted the topic of Cozy Powell we turn our attention to Gary Barden. With his replacement sitting just a few feet away this is clearly going to be a sensitive subject so I'm not surprised when Schenker's grasp of the English language suddenly seems to desert him and his replies become increasingly opaque. Barden's contention is that he was pushed out by the management who wanted a 'name' singer to help ensure the band could pay off their debts but, when one of my questions on the subject finally connects, it's clear that Schenker isn't having any of it.

"I didn't see anybody pushing him," he says with a shrug.

So he left of his own accord?

"Most probably. He came from nowhere right up to the top and maybe part of it was that he couldn't even handle it all, I don't really know. I never tried to analyse it, it happened and that was it. He disappeared and I didn't even think about it (come on!) I just went to look for a replacement."

To this end a lot of albums were listened to and a list of potential singers drawn up. Coverdale was there and stashed away at the back of Schenker's mind was Robert Plant, but it was Bonnet's performance on 'Down To Earth' that impressed him most. Besides which, he was already writing material for someone with Bonnet-style chords in mind, so it seemed silly not to go for the obvious choice. Cozy was assigned to execute the coup.

"It took a while though," says Graham, "because I was trying to do a solo thing which flopped drastically. I went back home to America leaving my solo album ('Line-Up') to be mixed and finished but it came out wrong. It became a pop album though it started off as very basic rock. John Lord was there, Cozy, Micky Moody, rock 'n' rollers, y'know, but John Eden, the guy who produced it, got in keyboard players from Toyah's band and made it flowery. He worked hard, but I wasn't very impressed and that went down the drain."

"Then I had a call from Cozy about joining this band and he said: 'Well, just think about it', cos I wasn't sure if I wanted to be in a band again. But after listening to my album I thought: 'Yes, I need to get back into rock 'n' roll because I'm losing something here'."

What did you intend to do before the offer came from MSG — get a band together yourself?

"Yes, that was the idea. I was going to try and get John Lord, Micky Moody and Cozy, in fact, because I thought he was going to leave MSG at one point, he kept saying that all the time. So that was the plan, but when I realised Cozy wasn't going to leave I said: 'OK, I'll come over to England to try it out,' and I'm glad I did because I think this band can be really big. Besides which, it's

nice to be back with rock 'n' rollers again."

The spate of line-up changes within the group would seem to have stemmed, partly at least, from the problems surrounding the second album recorded at Air Studios, Montserrat and London, over a six-month period and at a cost of £250,000-plus. Ron Nevison produced and ...

"Well, first of all I don't think his name is really Ron," says Michael, "I think it's Wrong. The difference between Martin and him is like the difference between heaven and hell."

But if the guy's such a walking disaster area, why use him?

"Well, it was my idea and that of Peter Mensch (the band's ex-manager) because 'Lights Out', which he produced, went into the top 20 in America though I remember I actually had problems with him when we did 'Strangers In The Night', I left halfway through the mix. But for some reason you forget all the bad times and just remember the good ones and Nevison seemed a sound idea, but I didn't know how f—ked up he'd got in the time between which was about three years."

For the second MSG album Michael wasn't involved with the mix at all. Realising that he and Nevison weren't going to see eye-to-eye he just left him to get on with it and started rehearsing for the band's imminent tour of Japan. The end result was a mix that removed all the power from excellent compositions like 'Ready To Rock' and 'Let Sleeping Dogs Lie'.

"When you think of all the time and money it took," says Michael, "it really is a lot of bullshit. He left things out, like the bass for a start, you can't hear that, and the same goes for Cozy's bass drums. I remember he had a conversation with his drum kit in the studio. He was going: 'Can you believe it? I've been f—king playing double bass drums for 15 years and what does he do? He leaves one of you out, and not only that but where's the f—king bass?' And Nevison didn't even notice that he'd forgotten the left bass drum. The whole thing was a disaster for myself. I was in a mess completely and at one point I picked up a metal ashtray and almost killed him, but somebody just took it away in time."

While Michael was deep in rehearsal for the new album a call came through from Ozzy in America. Randy Rhoads had just been killed in a plane crash and he needed someone to help the band fulfil their immediate obligations.

"He phoned in the middle of the night," recalls Michael, "stuttering because of the shock. I said I'd help him out if he really wanted, but that if I did I'd need to ask for a lot — my guitar roadie would have to come with me and I'd have to get a certain amount of money because we were paying for a rehearsal studio at the time and if I'd gone then we'd

have lost that money. In the end it was too much for them."

"Actually I think it was unfair of him to phone me up, and not only once, and then when I say I need this and this, go and look for someone cheaper without telling me, because they make so much money in the States, they play in front of 20,000 people a night. I think he thought I was going to join the group forever but I made it clear to him that I could only do it for three weeks, at the most six, and I was waiting for a contract stating this. I would never have left for America without it because the management, by all accounts, are an evil business, they get you over there and you find yourself still in the group after six months because they've got a gun to your head. It's a case of 'go on stage or I'll shoot you'."

Michael's now pleased the deal didn't come off as it would have set back his plans with MSG. As it was he was able to focus his attention on the band, deciding to leave it a four-piece though with two sidemen, situated off stage, helping to colour the sound. On keyboards there'll be a young guy called Andy Nye and on rhythm guitar Michael's guitar roadie, Steve Casey, who's been with him by and large since he joined UFO at 17.

"I don't want too many people on stage," he says, "because then the audience doesn't know where to focus. If you've got just three people up front it gives a more powerful image, it's more rock 'n' roll, no hanky-panky just straightforward."

In October both band and sidemen will be off to Japan for ten dates as a prelude to a British tour in November, and time at some point will be found for a visit to the States as Michael is sure 'Assault Attack' will break the band over there. To date, MSG have toured America only once, as Special Guests to Molly Hatchet, and that proved something of a waste of time as they weren't advertised outside the halls and Hatchet's stoned supporters were far from an ideal audience. Next time they'll make sure they go out with a band whose style is more similar to their own.

Certainly doing well across The Pond will be an important factor in the band's future as, though many may believe otherwise, they're far from filthy rich — barely grimey, in fact. Schenker's home is still a rented flat and he continues to live a nomadic existence, the archetypal rock 'n' roll gypsy.

"Sooner or later, though, the time will come when I can make some money and I'll take the opportunity I'm sure of that. At the moment, however, I'm minus instead of plus. I've lost so much cash through f—k-ups like the Nevison thing. I'd just like to be able to see some money that I don't have to pay back ... I'd like to be able to have my own home."



# FIRST, THE BAD NEWS

*'Keep on believin', that you're someone  
Keep on believin', you're not just anyone  
Keep on believin', that you're someone  
Keep on believin', you've got to carry on.'*

**T**ALK ABOUT tragic insight! If only Grand Prix had known how relevant the lyrics to their last single would be pertaining to their own position, then I'm sure they would never have bothered laying the damn thing down! Strange occurrences abound in this industry for sure but few events could have outweirded the one which surrounds Grand Prix. By far the classiest new British Hard Rock band without a contract, ousted by a company which totally mismanaged their signing and threw the blame back on the artists, ignominiously dropping them after two albums. Bassist Ralph Hood, however, views the final degradation differently:

"Getting dropped by RCA was the best thing that ever happened to Grand Prix. We all went out and got pissed that night because they weren't working for us and there was nothing more we could do.

"We had problems both with the album and with our touring. There were some really heavy differences of opinion during the recording of 'There For None To See', especially concerning the production. We mixed the album three times and things still weren't right! Instead of letting us handle the matter as we saw fit, we were barred from the studios, which is absolutely ridiculous!" Vocalist Rob McAuley is of the same opinion:

"We recorded everything with a load of b-----ks, but the final product showed nothing of that. There was real spark in the music when we put it down but that energy and aggression was produced out of the songs at some stage. We didn't even want to use the same producer as on the first album but we were in the position where we had no choice."

**R**ALPH: "Even the artwork for the sleeve was hopeless. It was a concept that I'd had and I'd drawn a sketch to scale for them to work from. They actually did what we wanted but they coloured everything pink and blue and you couldn't read the writing. We had several rows about that but they always retorted: 'if you don't like it . . . tough!' We don't want to sound like naughty little boys but we didn't get our way on anything!"

"The timing of the release of 'Keep On Believin' as a single wasn't too clever either," adds Rob. "It came out at the end of November, too late even for Christmas airplay, with hardly any promotion — just a naff picture in *Sounds*. This is when our tour problems began, because we did nothing for a couple of weeks and then set out on a nine-date tour with Nils Lofgren which was totally the wrong tour for us to do. It didn't sell out and the audiences of mums and dads didn't know what to make of us."

"This should be an article entitled 'Don't do it, boys!'" adds Ralph with no small amount of pes-



**... but Grand  
Prix end with  
some good**

simism, but if this is the way that one of the better bands is treated, then you can't help but think that he might be correct in his assumption.

"We then went on the road with Sammy Hagar, which seemed to be the turning point. We were finally playing to a younger audience that could relate to what we were doing and we were going down really well. The single managed to sneak in the charts at 75 and we were offered the Blackfoot tour, which would have been ideal for us. We would've been playing to virtually the same audience but it was then that RCA decided that they'd spent too much on our tours already — they'd forgotten to mention all the money that'd gone on ridiculous hyping which had failed and got journalists' backs up, giving us bad press from the start! — so we didn't get the tour. That brought matters to a head and although we were officially dropped it was more of a mutual decision."

**T**HUS the sordid affair has been explained in full detail, which should clear the air for all worried Grand Prix fans. Hardly the happiest of features so far, is it? It's about time to look to the future. The first news is of Grand Prix's tremendous new four-track demo tape which has graced by grubby paws for a fair few weeks now. The four songs: 'Shout', 'Give Me

What's Mine', 'Somewhere Tonight' and 'Samurai' are indeed some of the best numbers ever laid down by any Pomp Rock (sorry about those words, Rob and Ralph, but that's what the songs are!) band, US or Brit, and I swear on my copy of 'Pieces Of Eight' that what I speak is gospel truth.

Ralph: "We were lucky to get some studio time given to us and we went in with a totally different attitude to the one we'd had for the album. This time we were determined to knock things out in a couple of days. If things were slightly wrong but felt good then we left 'em in and the results ended up more pleasing than the mixes on the first two albums. If it took three months to do those albums and a two-day mix was superior, then something was drastically wrong with those LP mixes. The music hasn't lost any of its class, but the spark is down on tape."

"We've actually got another three songs down on tape already and another eight numbers to be demoed," Rob continues. "We were supposed to start a tour in Glasgow on August 1 but we had to pull out because Andy (Beirne — the Prix drummer) caught food poisoning after visiting his Mexican wife in America (sure enough, things couldn't all be good news now, could they?). We lost all the Scottish dates which was a real downer because that was where we've had the best reactions ever. If you're reading this, Scotland, we'll be there soon!"

"We hope to start work on an album in September because we're very close to signing a deal and we'll get this one out of the way in between three weeks and a month. Of course we'll be playing at Reading and that should be interesting as there's no one on the bill who's doing anything remotely like our style."

**F**UN? Fun?! I thought that fun was a word with which Grand Prix haven't had any contact, but Ralph is quick to dispel that rumour.

"We had a hell of a lot of fun when we did a TV show recently in East Germany. Firstly, we got some feedback from West Germany wanting us to tour there in September which was good news, but we had a lot of hilarious hassles there with our clothes. Rob's taken to wearing a lot of Japanese gear, including a few bombs painted on a jacket, but they refused to let him wear it as it was an 'incentive to violence'."

"The director went wally when he saw my Geisha-head T-shirt and when I started flipping the mike-stand around the stage everyone thought I was a man possessed!" Rob laughs. "And the money is incredible. We got one-and-a-half grand in cash and as we were working a great deal of the time, we had a mere two hours to spend it." (You can't take money out of East Germany).

"I spent £100 on a round of pre-dinner drinks and if you knew anyone vaguely you'd buy 'em a bottle of champagne," says Ralph. "I bet it never happens again."

If Grand Prix sold as many records as they deserve, they'd be able to afford that kind of binge every day of the year!

**HOWARD JOHNSON**



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# MAYHEM!

RUMOURS ARE abounding that **John James Sykes**, formerly of the **Tygers Of Pan Tang**, is now also 'formerly' of **Badlands**. The guitarist shuffle is obviously the dance in vogue just now as our John has apparently joined **Thin Lizzy** at the expense of **Snowy White**.

TALKING OF guitarists doing the rounds, **Phil Collen**, who, as you know, recently departed from **Girl**, has managed to sling his hook in with the Sheffield stalwarts **Def Leppard**. **Pete Willis** would appear to be the gent heading on a one-way ticket to Yorkshire but reasons are at a premium. *Kerrang!* will keep you informed.

NO DOUBT intimidated by those eight-legged beasts from Liverpool, the US's marvellous Pop/Metal outfit **Spider** have had to undergo a name change to achieve the success which they richly deserve. The new moniker is **Shangal** and a self-titled album is now available on the Chrysalis label. Go for it!

**DING! DING! HOLD TIGHT, PLEASE.** *Ian Gillan, going incognito in Graham Bonnet shirt and Don Dokken headband, makes his way to a recent gig in Kuala Lumpur on the latest line in mobile toilets.*

*Our Ian, always at his most creative in the khazi, is clearly enjoying the ride though his chauffeur, perhaps unaware of the mega-status of the artist in his charge, looks distinctly less happy. The elephant, managed several salutary trumpets — at both ends.*

HEAVY METAL picture discs would appear to be the order of the day. Following hot on the heels of **Joan Jett's** 'I Love Rock 'n' Roll' album have come **Saxon's** 'The Eagle Has Landed' and 'One On One' from **Cheap Trick**. It's not a question of whether they play as well, it's whether they look good on the wall, we're assured!

**BLACK SABBATH'S** long-awaited live album, 'Evil — Live!' (Geddit? No? Then try spelling the words backwards, dummy!) is strongly tipped for a mid-October release.

**QUIET RIOT**, the LA band once fronted by **Randy Rhoads**, are currently recording a third album in Hollywood with drummer **Frankie Binelli**, last seen with **Hughes/Thrall**, now back in the ranks.

GUITAR AFFICIANADOS will be pleased to hear that US axe fanatic **Mister Mike Varney** has released his follow-up to 'US Metal'. Title? Couldn't be 'US Metal — Volume II' could it? Yup!!

EX-MORE vocalist **Paul Mario Day** has just formed a new band **Wildfire** featuring former **Weapon** drummer **Bruce Bisland**. The group are currently in Belgium recording an album for Inelco Records. British gigs are to follow in late September.

## US NEWS

### HOLLYWOOD

WELL, as we at *Kerrang!* predicted, **Joan Jett's** taken out a massive lawsuit against *Playboy* magazine for publishing a fake nude shot of her in a bathtub. The suit, filed in New York this week, accuses the skinmag of using a 'fabrication of a photograph to show her engaging in deviant sexual behaviour' and asks for damages of over three million quid! And talking of money, Polygram records, the label that used to have the **Runaways** way back when but didn't manage to sell too many albums, is cashing in on **Joan's** success by re-releasing the lot of them — admittedly at budget prices.

**MOTLEY CRUE'S** fine glam-HM debut, 'Too Fast For Love', is being re-released in a new tarted-up form on Elektra Records (who snapped them up from the independent Leather label). After a gruelling Canadian tour, the band is back home playing to packed crowds in LA.

SOME THINGS don't change. When **David 'Rock' Feinstein** was in **Elf** they toured with **Ritchie Blackmore** and **Deep Purple**. Now he's with the **Rods** they're touring with **Ritchie Blackmore's Rainbow**.

HEY, maan, they're putting together a Woodstock 2 in California, three days of peace and love and music sponsored by a big computer company to celebrate the 'us decade of the '80s' and 'human awareness'. That's what they said. The people who go to the 2,000-acre park for the big love-in will get aware to the likes of **Pat Benatar** and **Santana**. Meanwhile California held its own little festival at the massive Anaheim baseball stadium, where 60,000-odd got to headbang in the sun to **Iron Maiden**, **Scorpions** and **Foreigner** at the annual Summer Strut.

THE PRESTIGIOUS modern Laserium in Seattle's Science Center has devoted its entire 'Laser Images' show to one band's music — **Rush**. The last time they reckoned a single band merited all the attention was around six years ago when they did a number on hometown boy **Jimi Hendrix**. The Rush laser show has proved so popular that they're taking the thing out on the road. And as part two of the band's invasion of the States, their 'Exit Stage Left' concert movie is being shown on cable TV and on giant screens in clubs around the country.

**PAT BENATAR'S** in the studio recording. There are plans for a European tour later in the year.

EVER SINCE they became a pop band, southern hard rockers **38 Special** have been attracting lots of little girls to their concerts. But obviously the strain is too much for their hearts. The band's LA concert was cancelled because the drummer and **Donnie Van Zant** were ill. Though it's more likely they couldn't sell enough tickets in trendy LA to fill the large arena — their biggest audience is still in the south and the Midwest.

**QUEEN'S LATEST** album has been a big disappointment to their record label, plunging down to 66 in the American charts without even reaching the top twenty — pretty bad considering their last album hit the number one spot. According to insiders the album just sounded 'too black' for American radio.

LAURA CANYON

### NEW YORK

DESPITE DENIALS from the **Kiss** management office, it now looks extremely likely that **Ace Frehley** has left the band. Rumours suggest that **Gene Simmons** and **Paul Stanley**, currently in Los Angeles,







**TYTAN, SHORTHANDED** due to the departure of Dave Dufort and Gary Owens, have recently been employing the services of Les Binks and Steve Mann (first and second left) — on a part-time basis. Steve Mann would like it made clear that he is still with Lionheart (though his future with the band may depend on their ability to swing a US deal), while Les Binks, never a full Lionheart member, is still floating around looking for the right set-up.

Tytan, now signed to Kamouflage, have an EP released on September 10. On the A-side will be 'Blind Men And Fools', 'Sad Man' and on the flip 'The Ballad Of Edward Case'. The band will undertake their first major tour in September when they support the Tygers Of Pan Tang throughout the UK and an album will follow later in the year.

are desperately seeking a replacement in time for their forthcoming tour. *Kerrang!* understands that during the recording of the new LP they were helped out by **Balance** guitarist **Bob Kulick**, a close friend who appeared on Paul's solo album. Fans of the masked wonders may be interested to learn that Kulick actually played on the studio side of the 'Alive II' double package but he assures us that he's definitely not joining Kiss — so who is? We'll have to wait and see.

IT ALSO looks likely that the **Hughes-Thrall** band will be coming over for British dates before the end of '82. Their debut LP will be released on August 30 in the States and comes out a month later in the UK.

If 18 months ago you'd asked me where More would be today, I'd have told you they'd be up there on a par with the likes of Judas Priest, UFO and NWOBHM successes Iron Maiden and Saxon.

More should have been massive; I well remember the first time I caught them live at the Nottingham Boat Club. Singer Paul Day leapt off stage into the crowd to sing an amazing version of 'Depression' and then when he'd finished he climbed back on and started to pull the whole bloody audience up there with him, while his partner in crime Kenny (mad axeman) Cox managed to literally bring the roof down as he shoved his machine-head through the rafters and showered the now crowded stage with plaster and polystyrene tiles.

Then followed the support slot on the *Krokus* tour when they just about managed to blow the Helvetic ones off every single night (so far so good) which resulted in them opening up last year's Castle Donington festival and since then nothing...

So on meeting up with the band's

**BACKSTAGE ENTERTAINMENT** at **Queen's** recent Madison Square Garden shows was provided by mud wrestlers and topless waitresses — disgusting! However, while these sordid antics were lapped up by New York's lolling fraternity, lead singer **Freddie Mercury** remained in his dressing room and passed the time reading a book. Such a quiet lad!

**MTV, AMERICA'S** music channel which provides non-stop rock 'n' roll on the box, has been forced to ban **Van Halen's** 'Pretty Woman' video which was featured in issue 18 of *Kerrang!* After a few showings the network received an endless stream of angry mail from parents

mad axeman extraordinaire **Kenny Cox** I put that question to him. Just what have More been doing since Donington?

'We've been doing some things abroad, which was a total shambles, as everything we do usually is, and we've had some trouble with our record company who were the main cause of all the problems. We've recorded an album and we've half recorded another which Atlantic are NOT getting their hands on.'

'More recently we've played a festival in Finland with **Slade** which was very good. We played to nine thousand people and eight and a half thousand of them were going totally apeshit, they were a really good crowd, fantastic, and then the other week we did the Hackney abortion. It could have been good but the GLC kept the people so far away from the stage that we couldn't hear whether they were cheering, booing or whatever.'

Clearly all is not sweetness and light with Mr Cox at this point in time and as he recalled more of the catalogue of cock-ups the band had had to suffer it was easy to see why. There was the time in France, for example, when the band had to buy their own albums and take them into

who thought the three-minute film unsuitable for their sons and daughters! One wonders whether anyone will ever see the video again since it has now been banned in numerous countries around the world.

**MANOWAR GUITARIST** **Ross The Boss** was recently spotted at a new-wave nightclub in New York where **Billy Idol** was playing. The axeman had just returned from Manowar's recent Texas dates with **Ted Nugent** and **Pat Travers**. How did they go? 'Fantastic!' answered the Boss with an evil look in his eye. 'We smoked Travers (ie blew him off) and murdered Nugent (not to be taken literally!)'. Now we're just looking forward to playing in Britain — we're going over there to kill, man!' Another quiet lad!

**JOURNEY** HAVE two songs featured in the new sci-fi movie 'Tron', both of which are previously unreleased. However there are no immediate plans for a follow-up to 'Escape' although **Neal Schon's** second album with **Jan Hammer** should be released soon.

**ANOTHER BAND** who have supplied material for a film is **Quarterflash**, who have a couple of songs in the movie 'Night Shift', which stars **Henry (The Fonz) Winkler**. Quarterflash are due to start work on their second LP in October and the tentative title is 'Take Another Picture'.

STEVE GETT

radio stations because the latter had not been sent copies, and the time when promoters were given photos of the band's 'Warhead' line-up obviously months out of date, so that when the band turned up at venues they weren't let in.

So faced with this lack of genuine support from their record company **More** and **Atlantic** have now gone their different ways. The band are currently looking for a fresh contract and until the new deal is signed they are keeping their live appearances to a minimum. So let's hope that the band get that new deal soon.

MIKE SMITH



## TOUR NEWS

**GENESIS**, having announced their tour in the last issue of *Kerrang!*, have slotted in four extra dates. They have a provincial show at Leeds Queens Hall on September 23 and play three nights at London Hammersmith Odeon 28, 29 and 30. Tickets are available from the same source as published in *Kerrang!* 22.

**THE WHO** play their only British dates this year at Birmingham NEC, September 9 and 10. Tickets cost £8.00 and £7.50 and are available from Manchester Piccadilly Records, Birmingham Cyclops Sounds, Stoke Mike Lloyd Music Shops and Stafford Lotus. Postal tickets will be priced £7.80 and £7.30 and are available from S&G Promotions, PO Box 4NZ, London W1A 4NZ. Cheques and postal orders should be made payable to Harvey Goldsmith Entertainments Ltd, together with a stamped addressed envelope.

**SPARTA** continue their tour with dates at Heaton Miners' Welfare August 26, Blackburn Bay Horse Inn 29, Shiresbrook Village Hall September 3, Longworth Miners' Institute 5, Matlock Darley Dale Northwood Club 12, Buxton Grove Hotel 17-18 and Wigan Riverside Club 19.

**THE TYGERS OF PAN TANG** have lined up the following dates in September. They are Newcastle Mayfair September 3, Sheffield City Hall 4, Hull City Hall 5, Chippenham Goldiggers 8, Manchester Apollo 10, St Albans City Hall 11, Hammersmith Odeon 12, Tunbridge Wells Assembly Hall 13, Oxford Apollo 14, Birmingham Odeon 15, Liverpool Empire 16, Middlesbrough Town Hall 17, Edinburgh Playhouse 18. The band will be releasing 'Paris By Air' as a single at the end of August and the tour will be followed by the Tygers' first visit to Japan in September.

**L.A. HOOKER** play *Lee The Old Tiger's* Head August 26 and September 2 and they have a single due at the end of September.

**ENGLISH ROGUES** will fly to Germany for a week-long club itinerary in mid-October but have one gig before they depart at Ramsgate Flowing Bowl September 16.

**PALLAS**, the Scottish Progressive Rock band, will gig at Kinghorn Cuinzie Neuk Club September 4 and will undertake a major English tour in September which will be recorded for a live album, possibly a double, due to be released in November.

**TOTO**, the US Pomp and Soul hybrid, visit the UK for two nights shortly. They will play London Hammersmith Odeon October 5 and 6.

**SARACEN** hit the road again with gigs at Middlesbrough Rock Garden September 3, Retford Porterhouse Club 4, Rotherham Thurnscoe Hotel 9, Alfreton George Hotel 10, Chesterfield Brimington Tavern 11, Oxford Penny Farthing Club 16, Clay Cross The Centre 24, Nottingham Boat Club October 2, Warrington Lion Hotel 23, Blackburn Bay Horse Inn 26, Sheffield Penguin Club 28, Leeds Civic Theatre 31 and Dudley JB's Club November 12.

**DUMPY'S RUSTY BOLTS** are touring with the Blues Band in September. They wind up their own one-nighters at Hastings Aquarium Club on August 28. The gigs with the Blues Band are Ayr Odeon September 6, Glasgow Tiffany's 7, Edinburgh Playhouse 8, Newcastle Mayfair 9, Gillingham King Charles 12, Reading Hexagon 14, Brighton Top Rank 15, Hammersmith Odeon 17, Sheffield Lyceum 18, Birmingham Odeon 20, Middlesbrough Town Hall 21, Manchester Rotters 22, Nottingham Rock City 23, Oxford Polytechnic 24, Huddersfield Polytechnic October 1, Aylesbury Friars Club 2 and Bristol Locarno 3.

They then start a new club itinerary at Lee Green Old Tiger's Head October 7, Yeovil Rainbow Club 8, Oxford Penny Farthing 9, Southall Heads Club 14 and Croydon Star Club 15.



# TANK

THAT FEARSOME three-some Tank rumble back into action shortly with the adventurous, wacky even, release of 'Crazy Horses' as their new single. Those of us brave enough to admit it will recall that the song was a hit for those well-known heavies, The Osmonds.

Tank's second album, 'Power Of The Hunter', produced by Nigel Gray, will be released on October 8 after which the band may headline a British tour.



# PRA YING MANTIS

PRA YING MANTIS, recently signed to Jet, have now recorded tracks for their debut EP on their new label. Co-produced by the band and Guy Bidmead, the record contains four songs: 'Tell Me The Nightmare's Gone', 'A Question Of Time', 'Turn The Tables' and 'Give Me A Reason', and will mark the recording debut of Mantis' new line-up, comprising Jon Bavin (keyboards/vocals), Chris Troy (bass), Tino Troy (guitar), Dave Potts (drums) and Bernie Shaw (vocals). Release date is August 27, the day of the band's Reading Festival appearance.



PIC BY ROSS HALFIN



# BLACKFOOT

**Hot foot it  
to Reading!**

'HIGHWAY SONG, sing it on and on, on and on!' Sure enough, the Blackfoot saga goes on and on and as the boys from Jacksonville *hate* to disappoint their UK fans, they'll be putting on their usual high calibre Stomp 'n' Roll set of Southern scorchers at this year's Reading Festival. In fact, to capture the essence of Blackfoot onstage a live version of 'Highway Song' will be released as a single on August 27. Six different versions recorded at a variety of UK venues will be available giving fans throughout the country a chance to hear their own performance as well as that of the band. A single live album, 'Blackfoot Live' (bet they racked their brains thinking that one up), will follow on September 3.





**PETE TOWNSHEND:**  
**'Uniforms (Corp D'Esprit)'**  
(Atlantic)

Pete ponders on mankind's predilection for wearing uniforms as a moral crutch. The wearer can feel 'like a king on a throne', be he skinhead, cinema commissioner, or tram driver. He can also feel a lot warmer if exposed to the elements in the course of his duties. Pete doesn't actually mention trams, but he does talk a lot in this detailed, absorbing set of lyrics, about paradox and folly. Its marching beat should propel it into the chart even if the message falls on deaf ears. Pete is in the throes of a creative renaissance, and seems gripped with a burning inner conviction that has not glowed with such heat since the 'sixties.

**MOBY DICK:**  
**'Nothing To Fear'**  
(Ebony)

Shades of John Bonham as drums march to the forefront of this confident product from Hull's Ebony Studio. Salty lyrics by Max Bacon and hot sizzling guitar make this the kind of takeaway hit to chip up the charts.

**JUDAS PRIEST:**  
**'You've Got Another Thing Comin''**  
(CBS)

Are the Priest joining Townshend in his condemnation of the human race? ('I do not like the human race, I do not like its silly face' Anon). The band sounds like early Who in their use of sustained power chords, and the piece surges along towards a brief but richly satisfying guitar solo. Note superb drum sound. Not sure what 'The Thing' is — but it's gonna come all over the chart, if you'll pardon the phrase. Grease your gramophone and play this loud for the next seven weeks.

**QUEEN:**  
**'Back Chat'**  
(EMI)

More suited to The Embassy than your local HM disco. Enlivened by Brian May's imaginative echoing guitar work, but nevertheless designed for those masochists who like standing around for hours in clubs, blinded, deafened and speechless, with only a flat drink in their hands that costs £6.50 a shot. This is possibly a parody of the disco format, and one wonders if Freddy Mercury has got his tongue firmly in his cheek, if not his moustache.



**MARIETTA:**  
**'Do You Wanna Dance?'**  
(Polydor)

A hit by Bobby Freeman in 1958, this version immediately falls foul of a totally unsuitable rock shuffle beat. Producer and husband Rick Parfitt has led Marietta astray (or even ashtray). The whole point of the song is its urgency which only a fast Twist beat can instil. This should be a cry from the heart — 'Do ya, do ya, do ya WANNA dance?' The singer should be begging for her chance to twirl around the floor. Instead Marietta seems doomed to end up as a wallflower, prevailed upon to help stack away the chairs and do the washing up.

**STEELER:**  
**'Cold Day In Hell'**  
(Ravage)

Mid-tempo blaster by youthful four-piece LA combo who recently signed to the Metalworks label for a mere £300,000. Most US bands seem to be rich before they even take the guitars out of the box. Ron Keel takes the lead vocals and most of the lead guitar work. He lacks wind power, although he tries hard to scream and beat his tiny torso. Back to the chest expanders, boys.

**GEDDES AXE:**  
**'Sharpen Your Wits'**  
(Steel City)

Sheffield has spawned a highly-polished band who stomp with the kind of energy that made Fred Spoons so popular in the early days of cutlery rock. The band, with Andy Millard on vocals, have had a difficult time, beset with collapsing labels and changes in line up. But the music shows them as optimists and Nick Brown and Martin Wilson can battle on guitars with exciting agility.

**BITCH:**  
**'First Bite'**  
(Rutland)

Fierce barking from stereo dogs leads into an avalanche of Swiss rock'n'roll from a band who play with all the skill and technical ecstasy we have come to expect from Alpine metallers since the Krokus breakthrough. Sophisticated production gives the band an overpowering authority, lacking in many of our home-brewed efforts. Clever, impressive and soulless.

**MASS:**  
**'Rebel With A Cause'**  
(Mass)

They have been organising their lives up on Stockton-on-Tees and come up with a strongly-American sound, ideal for FM radio stations. My set can only pick up morse code on the short wave at the moment, but once I have attached an earth wire to the kitchen tap, I'm sure reception will improve. There is a touch of the Phil Collins about the lead vocals from Phil Harvey, but he has just the pained suffering about his voice to touch the nerves of AOR fans. Nice song, good harmonies, stiff beat.

**HEAVY PETTIN':**  
**'Roll The Dice'**  
(Neat Records)

Watch out for Punky Mendoza on lead guitar. With a name like that, he is destined for stardom. They float on Gary Moat's meaty drums, as they speed towards a passionate climax. This has all the spontaneous drive of a 'live' performance, captured in the studio, and I'm sure on stage they could blow away many a headliner.

**JAGUAR:**  
**'Axe Crazy'**  
(Neat)

Amazingly heavy. What have they

been drinking — molten lead? They start out like demented acid rockers, slacken the tempo then rev up for a race to the finish with Garry Peppard's guitar convulsed in a post-Hendrix frenzy. Paul Merrell screams and rants like a mad axe man who is having difficulty luring his victim into a dark alley. Destined to become a cult classic. Buy now and store as a hedge against inflation. I am convinced this has made a major contribution to rock danger.

**GILLAN:**  
**'Living For the City'**  
(Virgin)

How strange of Ian to choose a song so warm in the memory. It may have been 1973 when Stevie Wonder unleashed this upon the world, and I'm sure Gillan respects the original version, but this adds nothing new or fresh to make it a worthwhile venture. Ian roars in throaty fashion, but the band lack Wonder's sense of swing. Not a hit, although I could be proved hopelessly wrong, in which case I shall scowl, drum fingers and purse lips.

**LORDS OF THE NEW CHURCH:**  
**'Open Your Eyes'**  
(Illegal)

Jim Morrison would have been puzzled by this, were he still alive and singing with The Doors. 'Hey, boys, dat sounds like one of my toons,' he might have mouthed, thickly. But this is the work of Brian James and good old Stiv Bator, and nothing to do with the Australian Church, nor Alexis Korner's 1969 band, New Church. Despite all these random thoughts that spring to mind, I open my eyes, see the light and proclaim — Hallelujah. Crammed with strange messages, honking saxophone, groovy guitar, and heartfelt lyrical delivery, I have a feeling the populace will cry out in wonder at its appearance in their midst and clamour for more copies.

**VENOM:**  
**'Blood Lust'**  
(Neat)

A touch of the Lemmy's about the throaty vocals and there is much grinding violence in the air tonight. But the lust for blood is overdone and, if like me, you faint dead away at the sight of liver and bacon, this is best avoided. Not for those of a nervous disposition or with a grain of intelligence.

GEDDES AXE: highly polished





# TYGERS OF PAN TANG.



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### TYGERS OF PAN TANG.

### TOUR DATES.

#### SEPTEMBER

- |                           |                                     |
|---------------------------|-------------------------------------|
| 3rd Newcastle Mayfair     | 12th London Hammersmith Odeon       |
| 4th Sheffield City Hall   | 13th Tunbridge Wells Assembly Rooms |
| 5th Hull City Hall        | 14th Oxford Apollo                  |
| 7th Hanley Victoria Halls | 15th Birmingham Odeon               |
| 8th Chippenham Goldiggers | 16th Liverpool Empire               |
| 10th Manchester Apollo    | 17th Middlesborough Town Hall       |
| 11th St. Albans City Hall | 18th Edinburgh Playhouse            |



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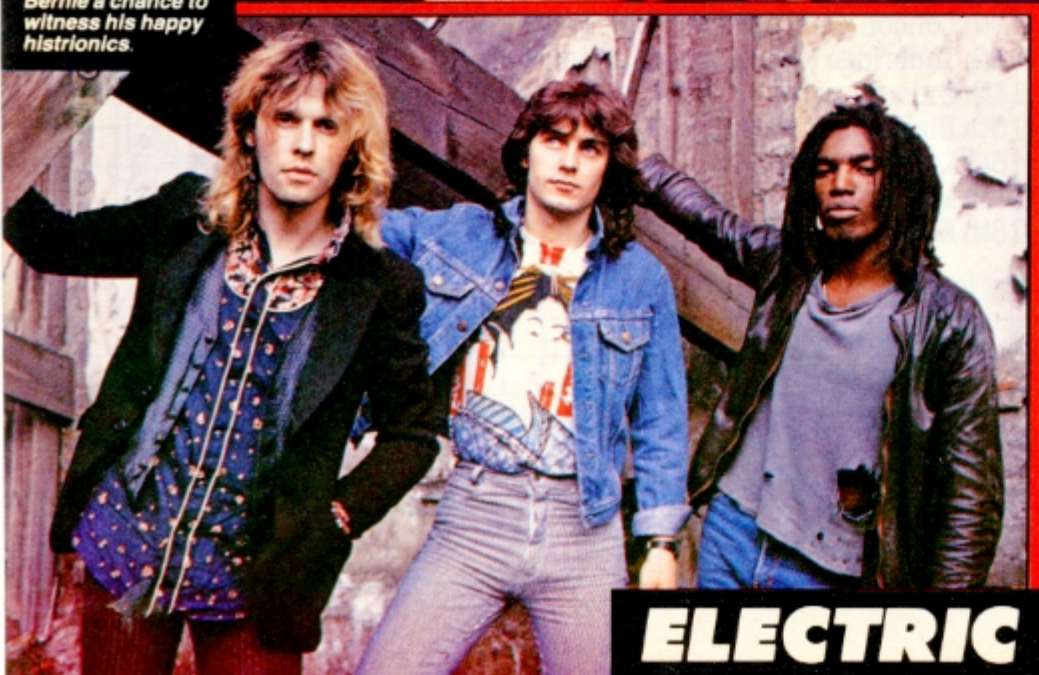
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# S.O.S. Tommy Jackson

PIC BY JULIAN CULL

BERNIE TORMÉ'S *Electric Gypsies*, subject of some harsh critical flak of late, have returned to the studios before their Reading Festival appearance to jam around or even 'git on dahn' and formulate ideas for their next album, which should be ready by September. There are no live dates in the pipeline but Reading will give those who go for Bernie a chance to witness his happy histrionics.



## ELECTRIC GYPSIES





PIC BY M. BUTLER

**BUDGIE**



PHOTOGRAPH BY M. BUTLER



# EGGCITED!

You bet we are says Budgie's Burke Shelley

**B**UDGIE ARE the best thing to happen since The War. That's the feeling of thousands of young fans in an Eastern Bloc country who have recently been enjoying their first taste of Heavy Metal in months. For 'The War' is what young Poles call the military clampdown on their country. Budgie were the first Western band to cross the frontiers and blast forth some cheering rock music in over a year, and Polish kids went wild.

If the deprived audience felt heartened by the arrival of the band, then the feeling was mutual, because Budgie have been celebrating 15 years together, and are presently on the biggest 'up' in their career. After early successes at the beginning of the 'seventies, when the group released albums like the legendary 'Squawk', 'Budgie' and 'Never Turn Your Back On A Friend', the group have known what it is like to be ignored or even despised. They have been in and out of fashion, undergone changes in

time for rehearsals. During their trek round the country they only had time for two sound checks, and the rest of the time it was heads down and rocking for Burke and his cohorts Steve Williams on drums, who has been with the band for six years, and John Thomas on guitar, who replaced founder member Tony Bourge in 1978.

Budgie spent much of the summer perched down at Ridge Farm studios, a beautiful manor house in Tudor style, set in the lush green Dorking countryside. They have spent more time in the studio recording and mixing the next album than on any previous project, and from the material they played me recently, it shows. The band sound highly polished and sophisticated as well as steeped in familiar Budgie power. American producer Don Smith has been helping them out and their combined efforts have resulted in a remarkable album that will surprise many who have in the past dismissed Budgie as dull plodders.

**B**URKE quite enjoys the chance of taking reporters apart when they come into contact with the band. After all, if they are going to criticise in print, they must expect harassment in return. But Burke was in a cheerful mood when I arrived in the control room at the studios to

talk to the band and hear a playback. Steve Williams too, chatted amiably about the changing fortunes of one of rock's veteran bands which seems to be starting its career all over again.

The album's theme attacks the power structures of East and West and the balance of terror. "We all feel strongly anti-nuclear," says Steve, "which none of us has made public before now. No one knew we felt that way, not even in interviews. In fact, the concept of the album came about as an accident. We didn't write the song 'Bored With Russia'. Don brought that over from America and that started the ball rolling. We played it a few times and it started the whole concept. We've now written a song called 'Finger On The Button', and another one called 'Flowers In The Attic' taken from the book of the same name."

This is a rather grim story of child abuse, about young kids growing up locked in an attic. Burke read the book and wrote a song inspired by the tale of a woman disowning her kids in order to get a legacy. She eventually tries to poison them, two escape but one dies. Says Burke: "It sounds sick, but the way the book is written makes it incredibly touching. I was reading it in the car, on the way to gigs. It made me angry. Kids are so helpless and a lot of it goes on today. The whole concept of the album says 'Deliver us from evil' and it refers to all kinds of evil,

not just The Bomb and war, but the main theme calls for world peace. There are so many ways to express these beliefs, but the songs are just ideas that came to us."

**T**HEY rehearsed in Wales for several weeks before coming to the farm. Burke wrote all the lyrics and they added keyboard player Duncan MacKay to fill out their sound. They are very proud of the results. "You can really relate to the lyrics, they are quite deep," says Steve. "All the songs have got a story line. We've often gone for that in the past, but there hasn't always been a theme through the album. I hope this will be the big one, sure, but I thought that about 'Nightflight', our last album, which was good for us. This one though, is a 100 per cent improvement. After all my years in the music business, I still don't know what makes a hit album or single."

"I think the band has improved a helluva lot and John is the best guitarist we've had in the band. We had a guitarist before who tried to change the whole direction of the band and that didn't work, so since John came along it's taken us all this time to re-establish ourselves, not so much with other people, as with ourselves. We didn't know where the hell we were going. John had been with the George Hatcher Band. We didn't need to audition him, he just joined and was great."

"We're very excited about the way the band is developing," says Burke. "And the music scene has changed. At one time it would be suicide for a band like us or Black Sabbath to go on Top Of The Pops, but now we can, and play some new music too."

CHRIS WELCH

personnel, and yet still Budgie soldier on, at last receiving the acclaim they deserve, not just in Poland, where live rock music is like manna from heaven, but in Britain too.

They are expecting to repeat last year's triumph at Reading Festival at this year's three-day bash, when they top the bill on Friday night. And at last critics are being forced to sit up and take notice of this driving three-piece, the brainchild of Welsh bassist and singer, the indefatigable Burke Shelley.

After Reading, the band will be releasing their next LP for RCA, called 'Deliver Us From Evil' and there will be a single too, 'Bored With Russia' which they managed to avoid playing in Poland, for fear of alienating the authorities.

In fact the band say the real reason they didn't play it was simply because they ran out of

**BURKE SHELLEY:**  
waiting for his  
gold watch





# MAMA'S BOYS

**But learning to break away — as Geoff Banks discovers  
after a week on the road with the band in Ireland**

**A**FTER hearing the Mama's Boys' 'Plug It In' album and being told by fellow metal scribe Philip Bell that he'd just been to see the band in a Dublin pub and that the guitarist had the potential to blow Schenker away, I was on a plane to Ireland before you could say "Two pints of Guinness and a packet of crisps please."

Up until four years ago the three McManus brothers, Pat, John and Tommy, had never listened to rock music, let alone thought of playing it. This situation, strange as it may seem, was brought about by the fact that both their mother and father were well-established Irish folk musicians and following in their parents' footsteps one by one the boys took to the music of their ancestors, Pat going so far as to win the 'All Ireland' violin championships three years running. That is until youngest brother Tommy decided that there was more to life than beating a goat skin with a stick and told his brothers that they could make a lot more noise with guitars. Slowly they came round to his way of thinking.

**P**AT recalls: "I remember the first guitar album I bought was 'Bert Weedon's 22 Greatest Hits', and I thought 'man this is it, this is great'. Eventually we thought we'd better suss this thing out properly and so we went to see Horslips, the Irish rock band, and because they had little jigs in some of their songs it was easy for us to relate to it. Had Thin Lizzy been the first band we saw we would have probably said: 'Forget it, this is too over the top for us'."

Fortunately they did stick at it and became friends with the members of Horslips, which was a double stroke of luck because not only did they get the chance to support Horslips on various occasions but they also managed to entice their tour manager, Joe Wynne, to take over their management, a relationship which has blossomed into the four of them becoming an inseparable unit.

Now for all of you out there who have never seen an Irish gig before, let me explain. There are two types of gigs: The first is the 'excuse for a piss up' where the



band are only there to justify the expensive entrance fee and the punters are more interested in some serious after-hours drinking. The second is the church hall band disco, which is more favourable to the group because the fact that there is no bar at least means that the people have come to see THEM.

Tonight's gig in Dundalk is definitely of the latter kind and, despite an ongoing PA problem, proves to be a blinder with Pat cranking out the power on his snow-white Flying V, drummer Tommy stoking the engine like a demented Keith Moon and 'pretty boy' frontman John (bass/vocals) making no effort to cover up his Gaelic brogue, which adds both charm and character to the already potentially classic songs.

As in all decent HM bands it's guitarist Pat who is the focal point, and for someone who has only been playing guitar for four years he makes most of his contemporaries sound like damp squibs. Taking their roots from early to mid-seventies rock they aren't scared to use the whole rock spectrum, showing on the swaggering, and dare I say 'danceable', 'Needle In The Groove' that there is more to life than three chord churning.

**S**URPRISINGLY, most of tonight's crowd seem to be hard rock fans. Few bands, if any,

bother to visit the small enthusiastic backwater of Eire and in no time at all the place is jumping.

"A lot of the time, though, fans think that if you don't come from England you can't be any good," says Pat. "It's like 'jeez, those guys only live up the road, how can they be any good', which sounds daft but there is an awful lot of jealousy, especially in the north where we come from. Once some of the kids at school heard that I was going to be on television playing the violin, so they got hold of me and rubbed my knuckles up and down a brick wall so that I couldn't play."

Now, living in the relative tranquillity of Dublin, the only time they venture north of the border is to play gigs or visit their parents.

"In the north people are brought up to hate," adds Pat, "but things aren't as bad as they seem, the kids who live there just accept the troubles as a way of life." The next gig is across the border in Enniskillen, and, as usual, the band give it everything they've got despite the fact that only about a dozen of the hundred or so people there are the slightest bit interested in the band. How difficult do they find it playing under these kind of conditions?

"It doesn't matter to us whether there are two hundred or

just two people out front," says Pat. "We just get a buzz out of playing, and even if there were only two people there we would still give our best."

**D**ESPITE the large gathering of nutters the few hardcore fans down at the front seem to be enjoying the gig regardless and when Pat pulls out his fiddle for the 'reel' in the middle of 'Demon' some of the less drunken hordes link arms for some crazed Irish dancing, showing that there is more than one way to skin a cat.

As usual the sombre lyrics of 'Belfast City Blues' break down the religious (?) barriers and meet with the approval of all but the most warped and, in age old Irish tradition, the music causes an outbreak of waltzing amongst the lovers in the audience. But the rest of the set would give even the most nimble of quick-steppers trouble, from the gritty, tearing, Gallaghèresque riff of 'Record Machine' to the amphetamine paced 'Reach For The Top', with 16 year old Tommy having no trouble in overcoming the hindrance of an unmixed kit in a way that would make Animal out of the Muppets green with envy. (Sorry, I forgot, he is green.)

How come hardly anyone listens to the music in these kind of places?

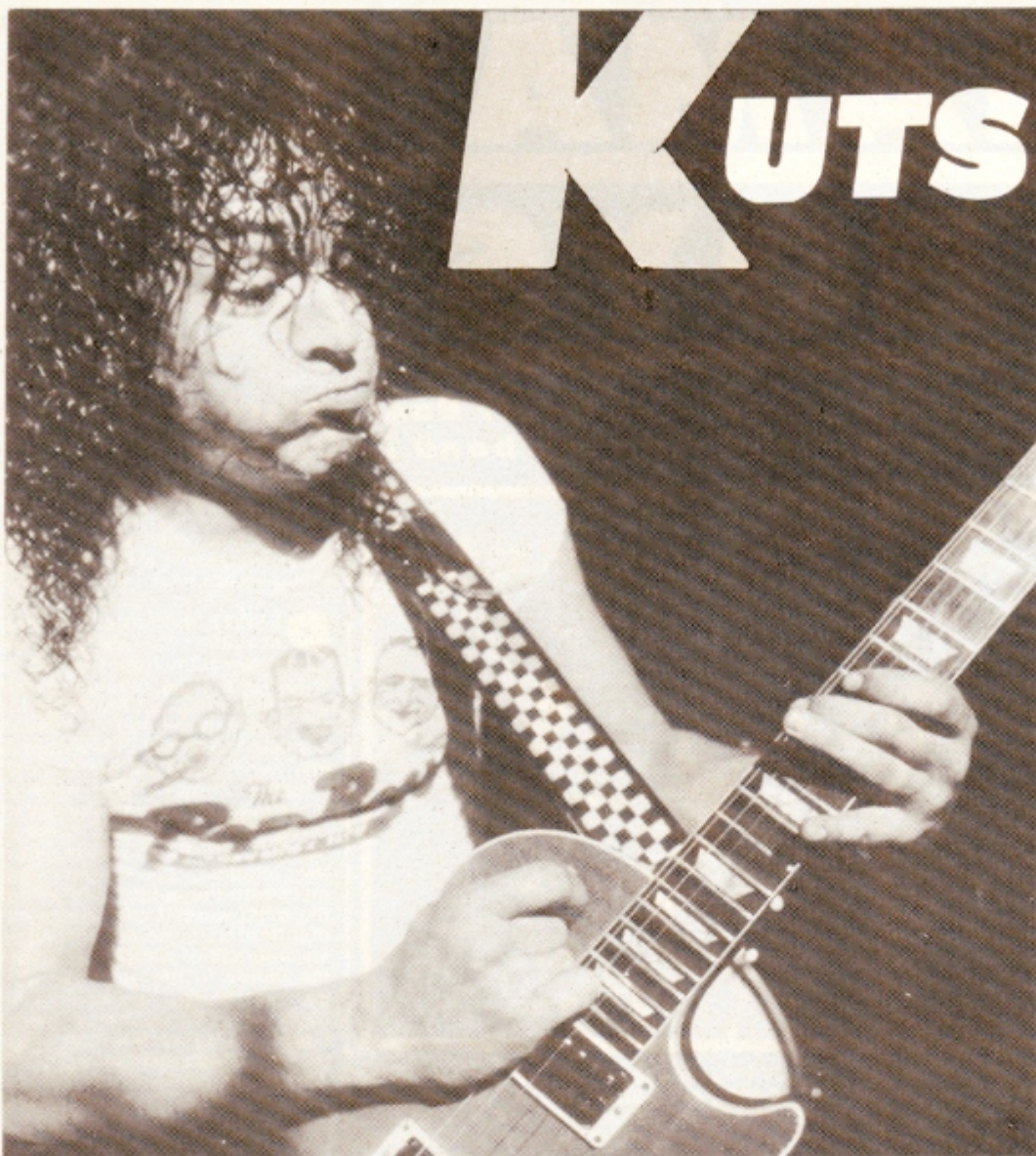
Pat: "Basically it's because they just want to go somewhere after closing time, and in places like this they are so far behind the times that they don't understand what we are doing. One night up here we set off a smokebomb and the owner went running for a fire extinguisher because he thought we had been blown up."

Do you think you'll move to England full-time soon?

"It has got to happen, because that is where all the record companies and music papers are. Also it would do us good to get away for a while so that we don't get into the rut of playing the same places over and over again. The two tours we've done over there with Hawkwind and Wishbone Ash did a great deal for us."

So be warned: the Irish invasion is imminent, and it won't be a day too soon.





Y&T's DAVID MENIKETTI: "Ah'm so good ah make myself sick."

### Y&T 'Black Tiger' (A&M AMLH 64910)

YEEHAWWW!! YOU heard the big talk when they were in England, the macho chest-beatin' bravado! You heard how Y&T reckoned themselves to be God's gift to hard Rock 'n' Roll! They showed you that the rapid-fire mouthing might, just might, be true when they whipped up one hell of a hurricane on their short, small club tour of our Isles, but now that I finally hold a flimsy roughish sounding tape of the new Y&T opus 'Black Tiger', I swear that every last Yankee drawled syllable of their excessive rantings was utterly, totally, 100 per cent true!! Yes, don't blink, the word is 'true' and God, I'm so excited about Y&T's future that I can scarcely sit still for long enough to tell you about it via these scribbled scribbles.

There are so many Hard Rock records that are goodish and probably worth investing in that when an album materialises which really slams you 10 paces backwards, then you have to throw critical caution to the wind and back that particular record to the hilt! 'Black Tiger' has mauled me to death and while the Y&Ters are possibly veering away from their 'out 'n' out Metal' tag thanks to the introduction of some incredibly instant hook lines and vocal performances, not to mention a lengthy ballad, there is still so much classy heaviness in evidence that you're gonna love this album. Where to start in critical appraisal is hard

enough, so I'll dive in headfirst with first number 'Open Fire', the live opener to end 'em all! Sounding uncannily like suitably manic fellow San Francisco rocker Sammy Hagar, Y&T unleash barrel-loads of hot licks rather than bullets and when Dave Meniketti lets fly with an earth-rending shriek proclaiming that he will 'Burn up the night' you know that this will be one hell of an album! You certainly won't be let down by the hardness of 'For Hell Or High Water', stuttering, heavy on aggressive harmonies and utterly compulsive, 'Black Tiger', its steamy oppressive jungle-style Intro, leading into a riff of gargantuan proportions or 'For Ever', the final word in epic love songs where Meniketti conjours up every hyperbole ever imagined to display his passion which is 'hot as the desert sand, strong as the mighty sea!' Stirring, really stirring!

On the other hand take a listen to the versatility of 'Don't Wanna Lose' with its twee backing vocal — a commercial killer for sure or 'Bar-room Boogie', lyrically excellent and based on one neat bass line from Phil Kennemore.

Sad to say that 'My Way Or The Highway' is tedious sub-Stones chugalong but the definition of a marvellous album is 'Indispensible'. Boy, 'Black Tiger' is that for sure and . . . and . . . oh shit, I'm well over my word limit! The phrase was born for this album: 'If you don't like Y&T, you don't like Rock 'n' Roll!' Period!

HOWARD JOHNSON

### WINTERHAWK 'Revival' (Lambda Records 203040X, US Import)

AFTER SEVERAL spins of 'Revival', I'm still not sure that it's a concept album. Certainly the songs do have some sort of link, but seeing as there's no sleeve notes or even a press release, your guess is as good as mine.

The package is worth checking out, though, if only for the sleeve. It emulates some of the famous Swan Song label. Drawn by Steve Brown it shows a half-man, half-beast type creature rising from the earth's core.

'Intro' kicks off this mucho mysterious release and seems to be nothing more than a vehicle for Jordan David Macarus, Warren Douglas Brown and Scott Joseph Benes (that's Winterhawk by the way) to jam for an indefinite period. 'Can't See The Forest Through The Trees' is the first real song of any significance. It tells the story of a guitar player who is quite happy playing his little old axe and wants nothing more from life. The theme is carried on in grand style by the title track 'Revival'. Our friend the guitar player seems to have got considerably older and wonders whether to come out of retirement and go back out on the road. By the time the last track 'Free To Live' surfaces, it's pretty clear he's made up his mind and sets off to regain his long lost glory.

Apart from being musically excellent, the album also tells a pretty decent little story and ranks somewhere near 'The Elder' as concept LPs go. Unfortunately, it probably won't get a UK release so all you people wanting a copy will have to take out a mortgage to afford it via the import stores.

MICHAEL McNAMEE

### MORE 'Blood And Thunder' (Atlantic)

IT CERTAINLY has been a long time coming. Initially completed before Christmas with Peter (Saxon) Hinton handling the production chores the whole thing was scrapped when vocalist Paul Day left the band and in-coming vocalist Mick Stratton decided that if he was going to be expected to sing the lyrics then he would re-write them himself. Also differences of opinion started to creep in between Peter Hinton and guitarist Kenny Cox, resulting in an entirely new production. Fortunately the departure of bassist Brian Day didn't mean another re-recording and so, despite all the odds and a few traumas, here it is.

As with the previous album 'Warhead' the emphasis is still very much on riffs, varying from the AC/DC boogie of 'Rock 'n' Roll' to the plodding swagger of 'I Wanna Take You'. Yet at times the guitar tends to get lost in the muddy production, which often makes the album sound as if it was recorded live. If this was the intention it would have worked better in front of an audience where More are at their strongest.

The musical peak of the album comes in 'The Eye', an instrumental



with echoed power chords swinging left to right across the speakers, while an off beat rhythm backs an inspired lead solo. Not the greatest album of the year but for a band that has been plagued with problems it could have been a lot worse.

Let's hope the next album is either live or properly produced, not a bit of both like this one.

**GEOFF BANKS**

## LEGEND

### 'Death In The Nursery' (Workshop Records WR3477)

THIS IS the band's second album on the independent Workshop Records label. Not only has there been an improvement on the songwriting and musical direction, but also the packaging, with full colour sleeve and lyric sheet — these guys are ambitious!

As for the music inside, Legend lean more towards Motorhead during their fast songs, but that's not to say they sound like them. No, their 'sound' is dominated by the folksy vocals of Mike Lezala and the frantic guitar work of Peter Haworth — a strange sort of counter balance that makes them distinctive. Equally important is that the band have an anti nuclear/conservationist/pacifist stance embedded in most of their songs. They are cutting, social commentaries which attack virtually all evils and, while I'm behind all of these sentiments, I do feel they are too direct and impersonal. Sometimes the best message is left unsaid.

Having got that off my chest the album does have some goodies.

'Why Don't You Kill Me' and 'Death In The Nursery' have two things in common — both motor along at a good, head nodding pace and both songs are the only ones on the album to have a chorus line. 'Lazy Woman' is the only good time song opening with an 'Eruption' type guitar solo, and Pete Haworth's axe zooms in and out of the speakers with the force of a Phantom jet going overhead. This coupled with the ending of 'Prologue' should have, by rights, snapped his tremelo arm.

After hearing 'DITN' I think Legend are ready to be signed by a major label. Not only are they a good band but there is a big market for the anti-war music they are playing.

**WAYNE PERKINS**

## BALANCE

### 'In For The Count' (Portrait ARR 38019 — US Import)

WHERE DO these bands spring

from? Every so often a band appears in the States with a sound, imagination and maturity totally out of proportion with its experience.

Balance scored a US hit single last year with 'Breaking Away' but 'In For The Count' is only the band's second album, and that said, very few albums have excited me so much in a long time! Balance are so tuned in to what makes the very best in melodic Hard Rock that it is frightening to think what they might achieve when they are at this early stage in their career!

Faster than a speeding bullet (sic), tracks from 'In For The Count' should be getting added to playlists from East to West throughout the States, especially as Balance are signed to the aggressive Portrait label — the one that broke Aldo Nova in record time.

The title track lifts the album into its astonishing heights from the off as a shimmering keyboard line, played by Doug Katsaros, soars and leads into a truly wonderful (heavy, mark!) riff from Bob Kulick. The production is crisp, yet unforced, missing no intricacy from the synths or the exceptional bass playing of Dennis Feldman, while drummer Chuck Burgi (ex Brand X I'm told) holds the whole song together with a totally solid backbeat.

That's only the start of 40 memorable minutes which predominantly features Kulick's ultra heavy guitar work, especially on the outrageous break in 'Is It Over' and the whole of 'Undercover Man', linked well with Peppy Castro's vocals. Sometimes restrained, sometimes strained, the guy always pulls something extraordinary out of the bag to delight! It's so pleasurable to hear an album that can be incredibly heavy while still being swathed in overwhelming melodies. Maybe the experience of working on Paul Stanley's solo album has rubbed off on Kulick and Castro.

Each number has plenty to recommend, but attention should be drawn specifically to 'Slow Motion'.

How can I best describe this absolute gem? Heavy Metal Cliff Richard fits perfectly and it works so well that you'll be laughing the other side of your faces when you hear the song. This band has got the correct balance of everything and they're gonna go far in the States. Just you wait!

**HOWARD JOHNSON**

## POINT BLANK

### 'On A Roll' (MCA MCF 3141)

IT'S NOT often that an album just hits you right between the ears, especially when, like us ever so lucky hacks, you get to listen to about two hundred different platters each week. But this latest offering from Point Blank has done just that. The band aren't that well known here but Stateside they tend to hit the Billboard top 200 regular as clockwork.

The album is a blend of everything that's good in US rock music (coming from me that doesn't necessarily mean much — I can't abide the pretentiousness of American music and its British fans) but with a hefty slice of good ole British influence. Notable tracks include 'Love On Fire' from side one, and the whole bloody lot on side two! The absolute gem of 'On A Roll' opens the second side, though it should really close, while 'Great White Line' is sheer balls, starting off slow and powerful, with some fine harmonies on the chorus, and building up to a climax that Linda Lovelace would be proud of.

The band have already blown off such awfully popular Yanks as Kiss (not that hard to do if you happen to have any semblance of a brain) Aerosmith, when they were good i.e. with Joe Perry, and Foreigner. If anybody brought them over here, Point Blank would be the biggest thing to hit these shores since the Falklands Fleet bludgeoned its shameful way back into Plymouth. Or to put that another way, BUY THIS RECORD OR ELSE!

**NICK KEMP**

## PHIL LYNOTT

### 'The Philip Lynott Solo Album' (Phonogram)

THE TITLE of the album may initially strike you as being as obvious as the warts on Lemmy's Karl Malden-like proboscis and one couldn't be blamed for thinking that it was the product of the record company marketing dept after suffering a major haemorrhage in the creativity section. The fact is that Lynott has got valid reasons for christening his latest masterwork in a way that prevents giving any eager beaver hack with his every-ready switchblade cynicism an excuse to raise the weary corpse of Lizzy split-up rumours that flowed as freely as red wine at a Roman orgy upon the release of 'Solo In Soho'.

This album is not simply a sly spin-off to check if success can be accomplished away from the fold or even a statement of frustration coming from an artist who feels stifled by his current situation. This is simply a solo excursion that travels across a variety of styles, the renegades reclusive rendezvous away from the disciplinary/regimented order of the group set-up. The trouble is that a large faction of deep thinkers (mainly journalists) sincerely believe that Philip is Thin Lizzy. Granted the man's voice and lyrical bass lines contribute a fair bit to the overall sound and style of Lizzy but one cannot underestimate the influence of Gorham and Co, besides which just one earful of this will immediately dispel that theory because here Lynott reveals a complete contrast to his macho, leather-, stud-encrusted stance that is accepted as the norm.

Here we are exposed to a more sensitive, soul-searching if not to say poetical side of the man (the dark side of the loon?) qualities which have been touched upon only lightly in the limited editions of his written work. A man distinguished by his dedication and renowned for choosing a melody or hookline in favour of a riff, Lynott & Lizzy proved time and time again that you don't have to be a brainless numbskull one-chord wonder or a moronic mayhem merchant of mindless musical antics to be able to play class Heavy Metal.

This album is another reminder of the man's talent, his sheer brilliance as a songsmith displayed on 10 songs that interweave a countless array of styles (R&B, Motown, folk/rock, electropop, blue collar rock, futuristic funk), that once blended in his musical mixing pot evolve into a sound that is totally unmistakably his own. With guest appearances from all of Lizzy, one Supertramp (Bob C. Benberg — drums) a Dire Strait (Mark Knopfler) and the ever-present, astoundingly talented Midge Ure, guest players clearly haven't been picked on grounds of credibility.

Indeed, the LP transcends the dull quagmire depths one normally expects from certain solo artists (which usually means a shamolic self-indulgent mess of 'superstar' friends jerking each other off). This album breathes, pulsates total music (as opposed to total noise).

In the best of each individual's ability, the latter pulling together satisfactorily to achieve the necessary (sic) goal.

At face value the record features a highly palatable selection of songs, commercial only because they accurately reflect Lynott's personal tastes, feelings, and emotions.

A track-by-track rundown would be pointless (unless there was more room); this is a Lynott extravaganza and hence it should be regarded as a total experience (without trying to sound too pretentious, maaaaan). Grab a bite of the action. **TOOTS DALE**

PHIL LYNOTT: Wun ov de literate people





# LET'S GET KWIZICAL

**Another mammoth Mastermind. Do you know your Heavy Metal? Questions presented by STEVE GETT**

- 1 Name the guitarist who plays on Robert Plant's 'Pictures At Eleven' LP.
- 2 Which famous actor appears on the debut Manowar album?
- 3 Who are the four members of Asia?
- 4 Which US megagroup has recently been getting into 'Good Trouble'?
- 5 Krokus lead singer Marc Storace is from Switzerland, Austria or Malta?
- 6 Who maintains that 'life is just a fantasy'?
- 7 Can you name Cheap Trick's current bass player and also the man he replaced?
- 8 What is the name of the creature depicted on the cover of Judas Priest's 'Screaming For Vengeance' album?
- 9 Which famous female singer accompanied Meatloaf on the song 'Deadringer For Love'?
- 10 Who produced the four previously-unreleased tracks on the 'Kiss Killers' LP?
- 11 'Every night I have the same old dream' is the opening line of a tune from a top hard rock act — the name of the band, the singer and the song, please.
- 12 To which record label are Tank signed?
- 13 Who is John Elefante?
- 14 What is the common link between AC/DC, Foreigner and Def Leppard?
- 15 His latest album is titled 'Juggernaut' — who is he?
- 16 What was the date of Jimi Hendrix's death?
- 17 Mick Jagger and Keith Richards are both on the Beatles' single 'All You Need Is Love' — true or false?
- 18 Name the groups of which the following musicians are members: (a) Leonard Haze (b) Garry Bordonaro (c) Howard Leese.
- 19 What was the title of Riot's debut platter?
- 20 Who painted Billy Squier's portrait for the sleeve work of his current 'Emotions In Motion' LP?
- 21 The first Queen album was released in 1974 — true or false?
- 22 How many albums have Van Halen released?
- 23 What is the theme tune from the movie 'Rocky III' and who performs it?
- 24 Who replaced Albert Bouchard in Blue Oyster Cult?
- 25 And which member of BOC has just recorded a solo album?
- 26 This band was featured on the 'Heavy Metal' film soundtrack and also released their debut Roy Thomas Baker-produced LP earlier this year — who are they?
- 27 Who is currently playing drums with Ted Nugent?
- 28 What was the last studio album Bon Scott made with AC/DC?
- 29 Who was Mick Ralphs with before he joined Bad Company?
- 30 Name UFO's last three studio LPs.
- 31 Who wrote the Free classic 'All Right Now'?
- 32 Which American band did Randy Rhoads play for before he teamed up with Ozzy?
- 33 What instrument did Ricky Medlocke play when he was a member of Lynyrd Skynyrd?
- 34 How many times have Kiss played in Britain?
- 35 What do .38 Special and Alice Cooper have in common?
- 36 Name the two original members of Journey who are still in the group.
- 37 How many live albums have Genesis released and can you name them?
- 38 Who got lucky with their second elpee?
- 39 What is ZZ Top's line-up?
- 40 Can you recall the title of Aerosmith's last record?
- 41 This legendary axeman recently hailed himself as being 'Euro-American' — who is he and which famous combo was he once a member of?
- 42 What is the title of Demon's second album?
- 43 Who is Darren Wharton?
- 44 What was the name of the film that Slade made back in the '70s?
- 45 Which American band features the talents of guitarist Steve Lukather?
- 46 Former Montrose drummer Denny Carmassi joined Heart earlier this year — who did he replace?
- 47 What was the tune Motorhead recorded with The Plasmatics?
- 48 When there's nothing going on in the city, this band turns into a pack of wild dogs ...
- 49 Who scored a hit with the song 'Centrefold'?
- 50 Name that outfit's lead singer.
- 51 'Wake up in time to see the sun going down' sings Foreigner's Lou Gramm — what's the title of the tune from which these lyrics are taken?
- 52 Attention All Shoppers! This US band released several classic hard rock albums — tell us who they were and also name their lead vocalist.
- 53 Who are the two guitarists in Styx?
- 54 Where and when did AC/DC last appear in Britain?
- 55 Who recorded (a) 'Heat Of The Moment' and (b) 'Heat In The Street'? (Two groups).
- 56 Name the two sisters who front the Australian group Cheetah.
- 57 She plays one of her favourite lead breaks on the tune 'Future Flash' — who is she?
- 58 What is the name of John Bonham's skinbeating son?
- 59 Tell us who the five members of REO Speedwagon are. (Claim a bonus point if you get the lot).
- 60 This man reckons that all the best boys have Chinese eyes — who is he?



David Lee Roth: "How many albums? Jus' count ma fingers an' don't stop there."





Genesis: can you name their live albums?

- 61 Whom did Pat Benatar marry earlier this year?
- 62 He warned us not to talk to strangers recently — spot the Australian singer.
- 63 What is the number of the beast?
- 64 What were Brian Robertson's two previous bands before he joined Motorhead?
- 65 Name Joan Jett's backing group.
- 66 Before they split, Molly Hatchet had two lead singers during their history — name both.
- 67 Who recently released a single titled 'Losing My Grip'?
- 68 Their long stick went boom!
- 69 How many albums have Sabbath released with Ronnie Dio as vocalist?
- 70 What was the title of Jeff Beck's last studio LP?
- 71 US pomp rockers who recently made some vinyl confessions.
- 72 Where was Ritchie Blackmore born?
- 73 Who is older — Michael or Rudolph Schenker?
- 74 Which members of Queen provided backing vocals on the title track of the current Billy Squier LP?
- 75 What is Britain's best hard rock fortnightly magazine?

## ANSWERS

- 38 Loverboy.
- 39 Billy Gibbons, Dusty Hill and Frank Beard.
- 40 'Night in the Ruts'.
- 41 Randy California — Spirit.
- 42 Unexpected Guest.
- 43 Thin Lizzy's keyboard player.
- 44 Flame.
- 45 Toto.
- 46 Michael Derosier.
- 47 'Stand By Your Man'.
- 48 The Rods.
- 49 J. Geils Band.
- 50 Peter Wolf.
- 51 Nightlife.
- 52 Starz — Michael Lee Smith.
- 53 Tommy Shaw and James Young.
- 54 At the Castle Donington Monsters Of Rock Festival in August '81.
- 55 (a) Asia (b) Pat Travers Band.
- 56 Christie and Lindsey Hammond.
- 57 Kelly Johnson.
- 58 Jason.
- 59 Kevin Cronin, Neal Doughty, Alan Graizer, Bruce Hall and Gary Richrath.
- 60 Pete Townshend.
- 61 Her guitarist, Neil Giraldo.
- 62 Rick Springfield.
- 63 666.
- 64 Thin Lizzy and Wild Horses.
- 65 The Blackhearts.
- 66 Jimmy Farrar and Danny Joe Brown.
- 67 Samson.
- 68 Krokus.
- 69 Two.
- 70 There and Back.
- 71 Kansas.
- 72 Weston-Super-Mare.
- 73 Rudolph.
- 74 Freddie Mercury and Roger Taylor.
- 75 Kerrang! (Lose 10 points automatically if you named any other!)

- 1 Robbie Blunt.
- 2 Orson Welles.
- 3 Steve Howe, Carl Palmer, John Wetton and Geoff Downes.
- 4 REO Speedwagon.
- 5 Matis.
- 6 Aldo Nova.
- 7 John Brandt — he replaced Pete Dinklage.
- 8 The Hellions.
- 9 Cher.
- 10 Michael James Jackson.
- 11 Rainbow Joe Lynn Turner, Stone Cold.
- 12 Kamouflage.
- 13 Kansas lead singer.
- 14 Producer Mutt Lange.
- 15 Frank Marino.
- 16 18th September 1970.
- 17 True — they did backing vocals.
- 18 (a) Y&T (b) The Rods (c) Heart.
- 19 Rock City.
- 20 Andy Warhol.
- 21 False — Queen's debut came out in 1973.
- 22 Five.
- 23 Eye Of The Tiger by Survivor.
- 24 Rick Downey.
- 25 Donald Duck, Dharma, Roeser.
- 26 Riggs.
- 27 Carmine Appice.
- 28 Highway To Hell.
- 29 Mott The Hoople.
- 30 No Place To Run, The Wild, The Innocent & The Machine.
- 31 Paul Rodgers and Andy Fraser.
- 32 Quiet Riot.
- 33 Drums.
- 34 Twice — 1976 and 1980.
- 35 Both have released albums titled Special Forces.
- 36 Neil Schon and Ross Valory.
- 37 Three — Genesis Live, Seconds Out, Three Sides Live.



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PICS BY TOSHI YAJIMA



# TYGERS BEND THE BARS

**N**O MORE than a few months ago the Tygers Of Pan Tang found themselves distinctly tooth, fang and clawless at a time when they should have been relishing the opportunity to get stuck into some heavy meat — namely a major French tour. Blond guitar wonder John James Sykes, an integral part of the band's make up with his flowing locks and natural guitar talent, shed his fur without so much as a 'by your leave', upped and left for pastures greener, or possibly for those Badlands far away, and dumped the Pan Tangers into an almighty problem, two days before the tour! Although he claims to wish Sykes all the best and cites him as a mighty fine string merchant, the tone of voice of Tygers' vocalist Jon Deverill would suggest that his outer benevolence may well conceal some rather more vitriolic sentiments:

"Sykes was a fine guitarist and the part that he played in the Tygers was large, but we honestly believe that with the addition of Fred (Purser — Sykes' replacement) we are a

much stronger band. Our early albums were an important part of our development and I'm not slagging off what we've done before, but our new material is far more distinctive than previous work. We now have a Tygers sound which we think is different from any of the other Hard Rock things which are about just now. Fred's brought something fresh to the band."

Fred, sitting on Jon's left as we speak, must be highly embarrassed and delighted at the praise being heaped upon him, but it is indeed true that he stepped in at ludicrously short notice, learnt the set in two days and undertook the French tour. He can obviously play (wait until you hear 'The Cage', the latest and greatest Tygers album) and his image definitely reaches the exacting *Kerrang!* standard with hair well past the shoulders, dark smoke-tinted spectacles, tight jeans and friendly Rock Star persona, but he would appear to have a past which is more dodgy to HM fans than Arthur Daley in the used car trade! Penetration? A bit dicky eh guvnor?

"It might seem like a different

musical area but I would counter that the Tygers and Penetration were similar in many ways," claims Fred, in an attempt to dispel any 'Tygers ditch their roots' talk. "Penetration were a New Wave Hard Rock band, with a visually exciting and energetic show. I always got slagged off for being 'Heavy Metal' but with both bands it's just good Rock 'n' Roll. Penetration was a good band and I enjoyed myself, although I wouldn't have the name painted on my back, and we split because we were torn between HM and New Wave."

"We've both come from bands which haven't really made it into one which is definitely on the way up," confirms Jon, "and that's a good step to take. It was the thought of success which kept us going all the time. It's a shame that more bands don't get the chance to make albums, because every city has talented people who don't have the guidance to get them into the business. If the whole thing ended tomorrow for us, at least we would have achieved something!" "Money?" asks Johnson, the devil's advocate as

CONTINUES NEXT PAGE





# TYGERS

FROM PAGE 25

ever!

"No! Not at all. Everyone wants to make money. I'd like to be comfortable, rich even... stinking rich, but we're not stinking rich at the moment. We really are doing this because we love it. You can get more out of the music industry than simply money. It's one hell of a feeling when you can sit down and listen to an album which you've made. If you're happy with what you've done, there's a tremendous sense of self satisfaction — you've actually achieved something. We don't worry that we're not making a fortune!"

Noble sentiments indeed from the Tygers but while I do have a certain affinity with their thoughts, I'm loath to believe in them 100 per cent. You have to be in the Rock business to make money out of it, because the amount of sharks and racketeers who will abuse you if you treat money as of secondary importance can be truly horrendous — but less of the cynical sloganeering. I'd say that plenty has been achieved on the artistic plane with the Tygers' fourth album, 'The Cage'. It's sans doute a huge step forward for the group, based around hooks in addition to some heavy duty metal works. The Tygers often seemed a band destined to make a limited impact playing to a certain bunch of hardcore devotees for whom riffs were all, but 'The Cage' has ironically set the band free from that kind of entrapment trapping, exploring interesting new directions which should be augmented on future albums. Perhaps this has been their aim all along, as I distinctly remember one encounter with the original four piece Tygers back in '79 when the consensus of opinion was that their collective favourite band was Cheap Trick, a far cry from their early days' music!

Jon: "We've certainly made a big step with 'The Cage', achieving the wider scope and originality which we've always been striving for. We've done things which we couldn't do in the past because Fred can effectively use different sounds and he also plays keyboards. We're not a totally different band, we still play Hard Rock, but we hope that our fans will agree with the changes we've made. Whatever they think, they'll have to agree that our production is the best we've had to date. It was a real change to find a producer (Pete Collins) who knew what he wanted, what we wanted, and made the two ideas concur. We were on exactly the same wavelength."

Why all the covers (as many as five, if memory serves correctly)?

"I thought you might ask that one Howard! Let me say first that I think the Tygers' own compositions are the strongest

on the album. We had been working on a lot of songs with Sykes before he left and naturally he took those with him when he went, which dropped us in it a bit (sounds familiar). We couldn't expect Fred to come up with hundreds of songs in three weeks, especially since we were determined to be very choosy about our material. Anything below standard was thrown out and Fred came up with three great songs, 'The Actor', 'Tides' and 'You Always See'. Obviously there was still a need to find more songs and hence the covers. We really wanted to have good songs and each one is a good song! We lose the publishing on covers of course but it was worth it to avoid simply knocking out rubbish in record time. Hopefully the next album will have no covers at all."

It's crossed my mind that original Tygers fans will feel cheated by the change of style. How would you react to an accusation of blandness out to gain acceptance?

"It's just not true! Good songs are not bland and every band can be called bland to a certain extent. The bands who claim never to compromise from out 'n' out Heavy Metal are bland in the extreme by writing an album full

of black magic stuff. Bland is just a slag-off by people who don't understand the subtlety of the music, because there's plenty of light and shade on 'The Cage'.

"We've tried to get an atmosphere across on every track so that the numbers will last. We can hopefully achieve some kind of durable success — not just a mansion in the country and a Rolls 'cos they're far away, but something that people will respect enough to be influenced by it."

It's excellent to hear a band so genuinely enthusiastic about an album which actually does have plenty to offer. Yet the telling time will be when the Tygers start their first UK tour in a year and their first ever headlining major venues. That's when the kids will have their chance to display whether they accept or reject the new Tygers. Worried Jon?

"Not really. We've got a great following in Britain who've stuck by us so it'll be good to get back to 'em. We'll enjoy the tour even if we don't get good crowds but I think people will come to see us, even if we don't sell the gigs out. We'll get there eventually — this is just the first of many tours to come. I'll reveal that the new stage show will be very impressive. We'll have a great

light show and the centre of attention will be a gigantic tiger's head which will house the drum kit in its jaws! We're going to feature the new album heavily and the tracks have been working out very well in rehearsals. If they don't like the album before the tour, they sure will afterwards!"

And why the title of 'The Cage'?

"No matter how free you think you are, you are always restricted by the people with whom you live and by the society of which you are a part. It applies in the music business as much as anywhere else. We've said we won't be pushed into doing anything we don't want to do, but our cage is that our company won't release anything that they think won't sell."

Maybe, but thanks to understanding MCA, 'The Cage' is released and I'm absolutely convinced that I can see those bars of Heavy Metal narrow-mindedness and limitations being inexorably bent to breaking point. And the sooner the better judging by this album.

**HOWARD  
JOHNSON**



JON DEVERILL: not just in it for the money.



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# TOWERING INFERNO

## TWISTED SISTER Marquee, London

"WE ARE Twisted f--kin' Sister!" bawled the towering giant Dee Snider and he'd done enough from the outset! The packed Marquee audience was simply overjoyed to be able to see and almost feel the Shock Rock New York noisies and while anyone who witnessed Sister's first headline appearance in Britain would have to be honest in relating that this was by no means a perfect gig, there is surely one hell of a lot to recommend about this five-piece wailing inferno!

Sister are fortunate indeed that they have developed the perfect image for the UK. The band is visually loud enough to attract plenty of attention while being neither as unacceptably outrageous (to some!) as Kiss nor as openly effeminate in their use of make-up as Girl. In addition they have the hard-edged raunch 'n' metal style which will appeal to both Motorhead and Journey fans, not to mention skinheads who were represented at what could be named as Rock 'n' Roll's annual night out.

No mention of the music as yet? Well no, because believe it or not the music was in a way inconsequential. The sound was often muddled and the technical problems which beset the show were visible to all (not least the band) but Twisted Sister can give a performance under any circumstances. A live gig is all about entertainment, otherwise we could all sit at home and be perfectly happy listening to discs. Twisted Sister entertained beyond belief — as a band for sure — but mainly thanks to one man, Dee Snider.

The guy feels that he owes us because he couldn't perform up to scratch in the stupendous heat ('Broodle' as Dee claimed in his New York drawl — Oxford dictionary translation for Englishmen is 'brutal'), but strike me with a tin of Max Factor, if that was a bad show for him, God help any stage which has to bear the weight of Mr Snider in full flight. He bounds about as if the stage is on fire beneath his feet and raps with humour and no small amount of charm. I'm forced to say that he impressed me more than personal idol Paul Stanley whose raps now seem to be over-rehearsed for sure. Would Stanley, great as he is, have got the crowd to blow in the direction of the stage in unison to cool the band down? Now that's showmanship!

Just wait until you get acceptable versions of such sound numbers as 'Bad Boys Of Rock 'n' Roll', 'Under The Blade', 'Destroyer' and 'What You Don't Know' in the live situation. This band killed at the Marquee, but they'll send you down to Hell and up to Heaven in one when things come together simultaneously.

HOWARD JOHNSON

## THUNDERSTICK Marquee, London

SO THE hooded one has returned. After a seemingly self-imposed exile (it's been two years since he hung up his mask with Samson) the scourge of schoolgirls and bicycles is back with a whimper. New band, new songs and unfortunately a lack of anything approaching a new idea. Female vocalist Vinni Monro provides the only real on-stage entertainment with her leather mini dresses and manic cavorting, but anyone could have seen that just around the corner at a seedy Soho nightclub.

Harsh, you may think, but who goes to see a band because of the ability of the drummer? Even with reasonable musicians around him the lack of any consistently good songs puts them on almost a pub band level. The problem seems to be that the band were formed from scratch only a few months ago with no base to build on, and going straight out of rehearsals to do your debut gig at the Marquee with no ground-work behind you is "Too Risky."

Even playing Samson's 'Earth Mother' did nothing more than highlight the weakness of other songs and prove that Thunderstick's best place would be beating the skins for a band that would do justice to his playing, even if he wasn't the centre of attention.

All in all this gig makes me sad more than anything else, maybe I just expected too much.

GEOFF BANKS

## LORDS OF THE NEW CHURCH Venue, London

### PROBLEMS, PROBLEMS, PROBLEMS.

This wasn't going to be easy by any stretch of my elastic imagination. A frantic chase across London leaving behind a brief impression of Twisted Sister at the Marquee etched onto my memory with all the permanency of acetylene welding, an exhibition of mayhem that had mere mortals foaming at the mouth: To the Venue and the most pressing problem of the evening. When does punk become Heavy Metal?

Coping with a completely alien culture like punk presents difficulties but these can be overcome with the simple realisation that punk is only HM played fast. Borrow a Gen X or the first Damned album to see what I mean.

I've been an admirer of Brian James for some years and the Lords Of The New Church could become his most successful venture since quitting Vanian & Co. His collaboration with former Dead Boys vocalist Stiv Bator has so far produced a stunning album of well-intentioned, if rather naive,

political invective that wouldn't embarrass the Clash. Live, however, they seem to suffer from a lack of proper rehearsal. Still, it's frenetic stuff, James attacking his guitar so sharply at times it hurts your teeth. Bator gives a credible imitation of Iggy Pop while the power comes from Nicky Turner's drumming, heavily reminiscent of the best of the Banshees Budgie or even Cozy Powell.

But is it Heavy Metal?

We should be wary of dismissing this too readily. If Heavy Metal is to evolve through the eighties then it needs to learn a sense of dynamism from the likes of the Lords and songs as powerful as 'New Church', 'Eat Your Heart Out' or 'Li'l Boys Play With Dolls'. This band generate a furious excitement that leaves many of their Metal counterparts in the realms of tedium.

Metallic Punk may yet prove to be the most effective and compelling future for HM.

DAVE DICKSON

## MORE/JAGUAR Mansfield Leisure Centre

IT MAY come as a surprise to some people but bands do not just turn up

half an hour before a gig, dump a pile of amps haphazardly around the stage and then retire to a local watering hole until they think it's time to put in an appearance.

On the contrary, before any gig, no matter how big or small there ensues a long and laborious ritual of carefully assembling the PA and performing a series of sound and light checks. Things are not helped much when the PA company arrives four hours late and support band Jaguar break down on the trek up from Bristol and arrive five hours late. Due to these 'complications' the third band on the night's bill, Hell, have no chance of getting a sound check so they pull out.

Jaguar finally get the night under way, opening up with 'Dutch Connection', a song about their times in Holland, where apparently they are bigger than Sammy Hagar! One of the first things that strikes you about the band is the mobility of guitarist Garry Pepperd and singer Paul Merrell. In an age where many bands give the impression that they are trainee paraplegics Jaguar make a refreshing change. When they release their debut album on Neat around the end of the year it should be well worth checking out.



DEE SNIDER: 'would ya mind blowin' this way'



# TS



pic by Ross Halfin

It's well over a year since I saw More and since then they've had nearly a complete line-up change with only the mad axe-man, Kenny Cox, remaining from the familiar 'Warhead' line-up. But rest assured they're not resting on their laurels as they showed with their opening number 'Killer On The Prowl' which is an irresistible new headbanger classic in the vein of 'Soldier'.

One of the things that endeared me to the old More was vocalist Paul Day, and while his replacement Nick Stratton is a bit more subdued on the vocal front, I've admiration for the way he handled 'Nightmare'.

More ended their set with a new song called 'Goodnight' and that was the signal for a mass crowd invasion of the stage. Some things never change.

MIKE SMITH

## ZEN ATTACK Kensington Ad Lib, London

SILLY NAME for a group. Zen and the art of making loud noises onstage? The rape and pillage of the Dalai Lama? Just what was 'Brillo' Graham, former skin-beater with Girl, up to alongside the equally

unlikely named bassist Roscoe Gee and guitarist Pete Bonus? Would they dress up as marauding monks? Better than calling it 'Brillo & The Pads' I suppose (ouch, sorry).

Fears were reduced to a bare minimum though as Brillo thrashed out a resounding beat as the focal-point of this band. The man's energy is quite phenomenal. Zen Attack play some of the heaviest blues I have encountered in a long time. Songs entitled 'Ammunition In My Condition' and 'Paranoid Blues' (I think) are delivered with a rare combination of guts and enthusiasm.

Despite what appears to be an exercise in perverse narcissism by installing a drum-side mirror that enables Brillo to admire himself as he sings in a voice not dissimilar to his former frontman Phil Lewis, his drumming remains as competent and powerful as ever. Sidemen Gee and Bonus add their own personal touches to the, as yet, imperfectly-formed numbers, the former with the occasional pleasing funky bass-line and the latter declining to adopt the usual HM 'heroic' poses in favour of wrenching some tasteful sustain from his guitar.

Zen Attack are performing blues of the 'Since I've Been Loving You' style. The quality, while still in the rough 'n' ready stages, needs only careful honing to smooth out the edges without losing the raw power. Recommended viewing to anyone hankering after the days of the Yardbirds or the early Jeff Beck Group.

Still think it's a silly name though.  
DAVE DICKSON

## TRANZZAM Marquee, London

IT NEVER ceases to amaze me the number of Marquee support bands who actually match, or even surpass the quality of the headliners. In the case of Tranzam, who were supporting kings of pose Chinatown, almost everyone present was astounded by the sheer class of the band. I was gonna mention a few songs but I just discovered that my notes got flushed down the loo when someone mistook 'em for bog paper but they're not necessary.

I will, however, try to describe the style of the band led most admirably by Tiff Pickford, a vocalist who reminds one strongly of Gary Holton. He doesn't sing in the accepted Heavy Metal "balls in vice" style, more a rough 'n' ready growl, but performance wise, this man has enough stage presence to upstage even Jagger.

Hang on a minute, I just remembered a song that was particularly appealing, 'Seventeen'. This song typifies the band's hard, loud rock 'n' roll. They're a little like the Heavy Metal Kids at their most potent.

Brash, Cockney, rock music with a heavy dash of Ray Davies style theatrics without yer dry ice or smoke bombs, just immediate rapport with the audience, something British rock music can well do with. Tranzam, go see them, you'll regret it otherwise.

NICK KEMP

## TOTO/FRANKE & THE KNOCKOUTS New Jersey, USA

TOTO ARE currently riding high in the American charts with their 'IV' album and have recently scored a big hit with the single 'Rosanna'. Consequently one would have expected a full house for their concert at the Garden State Arts Centre in New Jersey. However, this was not to be and by showtime the place was little more than half full. To be fair though, a lot of bands are suffering from poor ticket sales in the States at the moment.

Franke & The Knockouts opened the gig with a highly entertaining set. A band very much in the Loverboy/Foreigner vein, they've released a couple of albums through RCA in the States, both of which are exceptionally good — pester the UK company to put them out! On stage the group was equally impressive and went down well with those in attendance.

After a brief interlude Toto emerged and with little pomp or ceremony got straight down to business. For the next hour and a

half they played a wide range of material from their four albums. Those aware of their music will know that Toto combine a subtle blend of soft and hard rock, with leanings towards soul.

As much as I admire their studio product I felt there was something missing — not from a musical point of view, but more in terms of overall stage presentation. Only Steve Lukather seemed to have any conception of rockin' and rollin' as he paced around the stage with relentless energy playing some effervescent guitar. Lukather is a brilliant axeman and his extended solo was the highspot of the show.

The disappointing turnout put a slight damper on events and it must have been disconcerting for the band to have to play in front of so many empty seats. Also lead singer Bobby Kimball was forced to remain seated throughout due to a broken leg. Let's hope things will work out better for them at Hammersmith later this year.

STEVE GETT

## BOW WOW Marquee, London

NIP ROCK is finally with us — run for your lives!! No, no you lecherous young hoodlums, I'm not talking about Sleek, Girlschool, Avanti or any of the other female bands doing the rounds. The above abbreviation derives from Nip-pon, not Nip-ple, and what I'm trying to announce is that Bow Wow, Japan's premier Heavy Metal band, gave a performance which should stand them in good stead in the UK if they can iron out a few nagging problems... the main one being that they were far too loud... er... loud!

Kyoji Yamamoto is one hell of a guitar player and he elicits some of the most amazing sounds that I've ever heard, but his cranking up was over-cranked, if you get my drift. His obvious love is to play fast 'n' hard with no compromise but while he does it to fair effect he peaked on the slowest set number 'Take Me Away', where the ghost of Ulrich Roth circa 'Tokyo Tapes' danced around the walls of the Marquee with fair vigour.

Bow Wow is a collection of competent musicians who have generally good 'n' solid numbers in the set, such as the instrumental 'Signal Fire' and 'Get On Your Train', but then so they should have as this four-piece have released a Samurai - sword shattering ten albums back home, though at a tanner a time, I doubt if anyone has shelled out for each and every one of them!

They were aggressive in a 'Water Margin'-ish sort of way, especially the short-haired manic bassist Kenjo Sano and beheadbanded rhythmic bamboo stalk Mitsuhiro Saito, who both really 'got off' on their music which was good to behold.

I enjoyed Bow Wow even if one or two songs are rather haphazard and lacking in melody. It's to be hoped that they go down well at Reading, they're hard enough to be more than just a joke... so give 'em a chance!

HOWARD JOHNSON



# ILLOWWATT

The page  
that gets  
into gear

30,000 people come to Reading every year for three days of hard rock and headbanging. But for the men who run the festival it represents months of hard work and brain damage. Show Director Jack Barrie and Entec sound chief Tony Self tell Chas de Whalley how they...

## ...KATER FOR THE MASSES!

### JACK BARRIE

**P**UTTING THE Reading Festival together is a full-time job and it takes all year. Of course, the pressure is off for the first couple of months after one year's event. We have a few 'post-mortem' meetings where we discuss the things we think went wrong and how to rectify them. But it's not until late November or early December I'm beginning to think seriously about the bands for the following August. Then the momentum grows until the last six weeks, which is when the crews go onto the site to erect the fences and put up the scaffolding for the stage. Thereafter it becomes virtually an eight day a week job.

"My official title is 'Show Director' which means I'm responsible for booking the bands, producing and directing the show and organising the catering for both the audience and the backstage liggers. There are six other directors and they deal with the site itself, the security, finances, administration and everything else needed to ensure the event goes off smoothly.

"We're all very much dependent on each other but it's relatively easy for us because we've been presenting an annual event now for



22 years and this year will be the twelfth we've held on the same site at Reading. Previous to that we were chopping and changing from Richmond, Windsor, Kempton Park and Plumpton which made it virtually impossible to build up a good, friendly, working relationship with the local police force and the local councils. And it was also that much more difficult to provide the

audience with the sort of decent facilities we think they're entitled to.

"The first Reading Festival — or the National Jazz, Blues and Rock Festival to give it its proper name — was held in 1971. The town of Reading was celebrating its Tricentenary and the local council wanted one of the many events they had planned to be specifically for students

### TONY SELF

**E**NTEC PROVIDE the sound system for a lot of festivals all over Europe as well as in this country but the Reading event certainly presents problems of its own. The Town Council slap all sorts of restrictions upon us which I suppose are fair enough because they have to look after the interests of the people of Reading but they don't make our job any easier. Their main gripe is about noise, naturally enough, and they insist that we employ a Government approved acoustics expert, a professional who spends the rest of the year going round factories with his meters, to supervise what we're doing.

"He is useful though. One year we got a telephone call halfway through the festival weekend from someone who claimed he could hear every note as clear as day in his garden 11 miles off. We sent Dudley Wallis out there and he explained that the sound from the PA was going straight up into the air, was travelling along a layer of cloud and then dropping down again over this guy's house! It was all due to freak atmospheric conditions.

"So one of our primary concerns every year is to contain the sound within the festival site as much as possible. Most other promoters and sound companies don't worry about that as much as we do. They simply pile up the speakers into two giant stacks each side of the stage and hope it will do the job. But we arrange them in nine separate towers. There's one in between the two stages to blast out the liggers and the journalists in the VIP enclosure and then there are two more on the outer edges. The rest are set up opposite one another in

## 120 tons of sound gear — and the man from the council can't wait to get at it with his Government-approved meter!

gradual steps up the arena with the last pair directly in line with the mixing tower. They're all specially built so that the speakers are angled down towards the ground at approximately 20 degrees.

"There's a special digital delay system incorporated in the PA too to ensure that, wherever you may be sitting, the sound from all the speakers should reach your ears at the same time. If we didn't have that somebody who was sitting near one tower would get the sound from that one considerably sooner than the sound from the others so all they'd end up hearing would be a confusing bounceback and echo.

"We spend a lot of time before the festival actually starts ensuring that the sound is as uniform as possible all over the arena. Unfortunately this means we have to mix in mono because the delay towers make it impossible to find a place where you'd get a good stereo image. You could work one up at the mixing desk and put all the tom toms on one side and the lead guitar on the other — but that wouldn't be fair on the punters. They'd never hear half of what was going on.

**U**sing a rig like this is obviously more complicated than your average stack-it-up-and-plug-it-in PA, so we need more watts than they would. Not

because we have to be louder but because our set-up demands better efficiency, especially down at the bass end. If you were to add up all the components of the PA you'd probably find we have about 40,000 watts at our disposal. But we don't use more than about 30,000 and even that can vary according to the wind direction and the air temperature and humidity and all the other atmospheric conditions which affect soundwaves in the open.

"We're powered by Crown DC 300A and VGV 750 and 500 amplifiers in the main although recently Ehtec as a whole have been using HH gear more and more — basically because they're cheap and efficient and HH's servicing is so good. All our speaker cabinets — black boxes as we call them — are designed by an Australian named Dave Martin. He bases them loosely on JBL cabinets but we actually prefer to use Gauss speakers in the bass bins. There are 60 of those — either 1 x 15in or 2 x 15in — as well as 44 2 x 12in Mid range units which we call Philishaves because they've got rounded fronts. Then there are about 100 horns to go on the top.

"All 120 ton of it arrives by artic from our warehouse in Shepperton on the Monday of festival week and by the Wednesday it's all set up. On Thursday we do our test for the Council. They have men all over the site and



and teenagers. They invited us down, showed us the site, which was a grassed-over rubbish tip between the Thames and an industrial estate, and suggested that we seat all the people on the bank and have the bands float past them on a big barge! Our minds boggled at the thought of all those guitarists getting electrocuted! It was our chairman, Howard Pendleton, who thought of building an arena and stages on the field itself. That had never occurred to them but they agreed on the basis that if all went well we'd be able to use the site to hold our annual event in the future.

"Of course, that year saw the wettest April and May on record, the river virtually flooded and the festival almost floated away. I don't know how anybody survived, but we did. Initially after that we renewed our agreement regularly with Reading council but this year they very nearly tripled the rent on us. That was a big blow which meant we couldn't keep the ticket prices as low as we wanted.

"**OUR** aim is to make the festival a real value for-money-event. Not the biggest, but the best. We joke that we're a non-profit-making organisation but of course we're a commercial company so we have to make some money to stay in business. We prefer to make a steady turnover from year to year rather than a big killing and split to South America. Some outdoor promoters seem to look for the biggest band going so they can pack in as many punters as possible and provide the least facilities they can get away with. We work the other way round.

"The camp site will only hold 30,000 people

in selected places like hospitals and the like in the town and as we run pink noise through the system at our operating level they check the decibel readings on their meters. At the mixing desk itself we're allowed 100 db's but out in the town it mustn't measure more than about 58. Which is still pretty loud if you consider that a big truck going past your window would probably read the best part of 60db's.

"On stage we have no sound restrictions at all although we still like to contain the sound as much as possible so that it doesn't swamp the main PA and confuse the mixing engineer. Which it could very well do because there's 5,000 watts in the foldback system before you add in the band's backline. It can be deafening. When a band like Motorhead are playing in the open air they're knocking out something outrageous like 120 db's on stage. Consequently the monitor mix is probably the most important thing of all.

"In comparison the main PA mix is a piece of cake because if your band is a good band and they're playing well then, apart from the odd solo being down in level or the odd backing vocal lost, everything should fall into place. But if the band can't hear themselves properly then they won't play properly. It becomes a vicious circle which is virtually impossible to break.

"Bruno, our warehouse manager, is also our best monitor engineer. The others are just as good, but Bruno has the knack of producing what the musicians want to hear in double-quick time. I think he must feel it in his bones the way you get a guy in the engine room of a ship who can feel exactly how things are working without checking the dials. But we have to have a team of monitor engineers because it's so loud on stage their

### JACK BARRIE: decided to ban the can

so we key ourselves to that. It means we have a fixed income for the event and we choose to spend the majority of our budget on the site itself. We've put in running water and drainage and electricity, telephones, flushing toilets and so on and we employ teams of people to clear the site of rubbish every morning so the fans don't have to sit in a pigsty. That in itself is a costly operation. And it all means that my job is to book the best possible bands for the least amount of money.

"Luckily enough, just like the Marquee club itself, our festival has prestige value and so a lot of acts regard playing at Reading as more of a promotional exercise than a commercial one. They realise that playing top of the bill, or special guest, at Reading will do them more good

ears would soon go if they didn't work a strict rota system. Dudley Wallis gave one of them a 'Dose Box' to wear one year, which is a special machine which measures the amount of noise a worker gets subjected to in the course of an eight hour day, and even including rest periods it ended up reading almost 10 times more than any previous industrial limit! That's not so good when you also consider the guy has to work up a separate mix for each of the 10 monitor speakers.

"Nobody is allowed the luxury of a soundcheck at a festival the size of Reading. But because the bands alternate between the two stages and we have a separate mixing desk for each stage too we can at least check that all the microphones are in place, are working and coming up the right channel before the next band goes on. As soon as they begin we switch into PFM — pre fade monitoring — in the mixing tower and quickly run up and down the board doublechecking all the input levels. So by the end of the first minute we know if we're getting everything we should be.

"After that either myself or one of our other guys will probably start rough mixing the drums while the band's regular sound engineer will see to his guitars and voices. By the end of the second number everything should be together and all their man has to do is see to the overall balance from number to number and follow his cues switching in echoes and harmonisers or whatever he and the band have rehearsed.

"Despite what you might think no sound engineer does it for the money, they do it because they enjoy it. And believe me it can be terribly frustrating babysitting the desk for a whole weekend and watching somebody else have all the fun."

than third or fourth at Donington or Knebworth to a worldclass supergroup who will upstage them completely. And so they tend to approach me around Christmas time rather than me going out and hustling them. This year, for instance, Iron Maiden's management came to me. In 1980 they'd gone down so well supporting UFO they said 'We'll be back topping the bill in two years time. 1982 will be our year' and they were as good as their word. After the headline acts have been fixed then all the others fall into place. They seem to queue up outside my door.

"The Festival started off in 1961 as the Marquee club's garden party: a weekend in the sunshine with the sort of bands you'd expect to see at the Marquee during the year. And as the trends in music at the club have changed so jazz, folk and blues as such died away until for the last couple of years we've been putting on a predominantly Heavy Rock event. I tried presenting punk and new wave acts in 1978 and 1979 but somehow their audiences aren't the kind that enjoy our kind of festival. But there's more to it than that. In the old days the fans would come for three days of music — music being the operative word — and they'd be prepared to listen to all sorts of different styles. If there was a band on they didn't like then they'd get up, wander around and go to the loo or the beer tent and then settle down again for a later band that was more to their taste.

"**N**OWADAYS they want to be solidly bashed with their favourite type of music, which, in the case of the multiple-day eventgoer seems to be Heavy Rock. That's fine by me — after all they're the paying customers so they should get what they want. But I do try to slip in the odd tongue-in-cheek bit of variety. Last year I booked a 48 piece steel band from Trinidad called the Desperadoes. When they went on they were greeted with a hail of beer cans but by the end they had the whole crowd on their feet and screaming for more. I always think the Reading audience will appreciate anything provided it's done well.

"But there's always that rogue element. A couple of hundred people who seem intent on spoiling the festival for everybody else. The local police — who incidentally do a wonderful job in my opinion and don't deserve the insults and trouble some people give them — tell me they literally have less problems with 30,000 rock fans than they do with a 6,000 crowd at their local football match. The Drug Squad are a law unto themselves but we have a sort of unwritten agreement with the uniformed boys that they will look after the outside, the car parking and lost property and so on while we see to the arena itself. So this year we've banned cans. We wanted to ban them last year but we couldn't announce it in time. Of course, we won't have metal detectors on the doors and I daresay a few people will smuggle in a can or two hidden in their jacket pockets. But there will be none available in the arena.

"We've worked out a way of selling beer in sealable paper cups and apart from making the bonfires that much more spectacular it should eradicate the problem of people chucking beer cans around. It was getting so stupid. It used to be they'd can the stage if they didn't like the groups I presented. But then they started canning each other which was utterly ludicrous. The thing is it's only a 100 people who do it. But they can ruin the atmosphere for the other 29,900. So we're putting a stop to it.

"People say it will be impossible but then they said that years back when we banned bottles. That worked. And the festival benefitted from it. I'm sure banning cans will be just as successful. We shall see."





**CHEETAH**

**Chrissie  
Hammond**

**ROCK  
GODDESS**





# RANDY CALIFORNIA

SURELY ONE of the most respected 'cult' guitarists of the last decade, Randy California's appearance at Reading will be welcomed by hordes of hardened headbangers who actually remember the days when Iron Maiden referred to nothing more than Margaret Thatcher!

Randy is recording with an English band featuring Preston Hayman (ex - Kate Bush and Roxy Music) just now and a 12" EP is imminent, with an album due before the end of the year. Two Marquee dates will be announced mucho presto, so stay tuned!



PIC BY RAY PALMER



# KONTACT

OUR REGULAR Kontakt spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontakt, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

## FREE HAWKWIND

COULD YOU tell me the address of the Hawkwind Fan Club and how to obtain the fan magazine and tapes of live Hawkwind recordings? **Meyrick Jenkins**, 33 Longmead, Letchworth, Herts.

● Hawkwind do not have a 'fan club' in the strict sense of the word, although 'Hawkwind Feedback' is a free service run by Brian Tawn for all Hawkwind fans. It was decided when Hawkwind Feedback was established that no membership fee would be charged to fans as this usually resulted in their money being wasted. Information is sent out to those sending s.a.e.'s and any magazines published by Hawkwind Feedback have a small charge to cover costs and are paid for per issue. The tapes of Hawkwind you mention are also available from this service, again if you send an s.a.e. Brian will send you the relevant info. The Hawkwind Feedback address is c/o Brian Tawn, 29 Cordon Street, Wisbech, Cambs PE13 1W

HAVING BEEN a devout and devoted Saxon fanatic from their earliest days, I would appreciate a complete rundown on their albums and single releases. **Nick Gibbon**, Lancashire.

● Saxon have released five albums and

12 singles so far so here's a run through them:

### ALBUMS:

'Saxon' — November 1978 — Carrere CAL 110  
'Wheels Of Steel' — April 1980 — Carrere CAL 115  
'Strong Arm Of The Law' — November 1980 — Carrere CAL 120  
'Denim And Leather' — September 1981 — Carrere CAL 128  
'The Eagle Has Landed (Live)' — May 1982 — Carrere CAL 137

### SINGLES:

'Big Teaser' — July 1979 — Carrere CAR 118  
'Backs To The Wall' — October 1979 — Carrere CAR 129  
'Wheels Of Steel' — March 1980 — Carrere CAR 143  
'747 (Strangers In The Night)' — June 1980 — Carrere CAR 151  
'Big Teaser/Rainbow Theme' (re-issue and double A side) — June 1980 — Carrere CARHMS  
'Backs To The Wall' (re-issue) — June 1980 — Carrere HM6  
'Suzie Hold On' — August 1980 — Carrere CAR 165  
'Strong Arm Of The Law' — November 1980 — Carrere CAR 170  
'And The Bands Played On' — April 1981 — Carrere CAR 180  
'Never Surrender' — July 1981 — Carrere CAR 204

■ **WMSC-FM, 90.3** is a Heavy Metal radio station in Upper Montclair, New Jersey, USA. They specialise in pure heavy metal: Priest, Maiden, Saxon, Ozzy, Scorpions, Y&T etc. They are looking for metalbangers around the world to join their fan club and by sending an s.a.e. you will receive a free monthly newsletter which includes DJ profiles, addresses of metal fans etc. If any new bands want to send them tapes they will put them on the air. Also, if anyone wants to hear what the show sounds like, send them a blank tape and they will record the show for you. Write to: WMSC-FM Metal Radio, c/o Gene Khoury, Montclair State College, Upper Montclair, New Jersey, USA 07043.



'Princess Of The Night' — October 1981 — Carrere CAR 208  
'Heavy Metal Thunder' — May 1982 — Carrere CAR 242

I RECENTLY heard a session by Tytan on BBC's Friday Rock Show and it was brilliant, so how about some info on releases, tours and fan clubs please? **Gollum**, Great Bookham, Surrey.

● Tytan recently signed to Kamaflage Records and are now recording an album which should be out later in the year. The album is being produced by Will Reid Dick (who co-produced Motorhead and worked with Tank) at Rampart Studios, London.

Information on Tytan can be obtained from TNT, 4a Newman Passage, London, W1. For more info see Mayhem!

WHOOPS! IN Kerrang!'s Gillan discography we missed out two very important early albums, these were: 'Child In Time' and 'Scarabus.' Sorry.

IN CONTACT No. 20 we reported that Heart do not have a fan club in this country but since then we have tracked one down in the USA, the address is: Heart Fan Club, PO Box 66524, Seattle, Washington, 98166 USA.

SPIDER'S FAN club, the Gypsy Fanwagon can be contacted c/o RCA, 1 Bedford Avenue, WC1. It's totally free so just send an SAE for a newsletter and info on the band.

TWISTED SISTER Fan Club: c/o Secret Records, 362 York Road, SW18. Send an SAE for details.



**REO SPEEDWAGON**  
Good Trouble  
featuring the single  
'Keep The Fire Burnin'



**ASIA**  
Asia  
featuring the hit single  
'Heat Of The Moment'



**JOAN JETT**  
the blackhearts  
featuring the hit singles  
'I Love Rock 'n' Roll' and  
'Crimson & Clover'



**CHEAP TRICK**  
One On One  
featuring the single  
'If You Want My Love'



**TOTO**  
TOTO  
featuring the singles  
'Africa' and 'Rosanna'

## ★ ROCK EXTRA ★



featuring the single 'You Got Another Thing Comin'

All albums in the Rock Extra Collection are available at:

**WOOLWORTH**

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**Greens Martin LITTLEWOODS**

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**FREE – LIMITED EDITION SEW-ON PATCH  
– WITH FIRST 5,000 COPIES OF  
'WHO'S CRYING NOW'**



# Sound

***"This man is  
Neal Schon.  
He is a member  
of Journey,  
an American  
mega-band  
who don't mean  
a thing in the UK.  
However this  
situation is  
about to  
change..."***

*(Pete Makowski)*

***...and change fast—  
to the sound of  
Journey's latest single,  
'Who's Crying Now.'  
A slice of power-  
house rock that says  
there ain't no  
stopping 'em.  
Don't say we didn't  
warn you.***

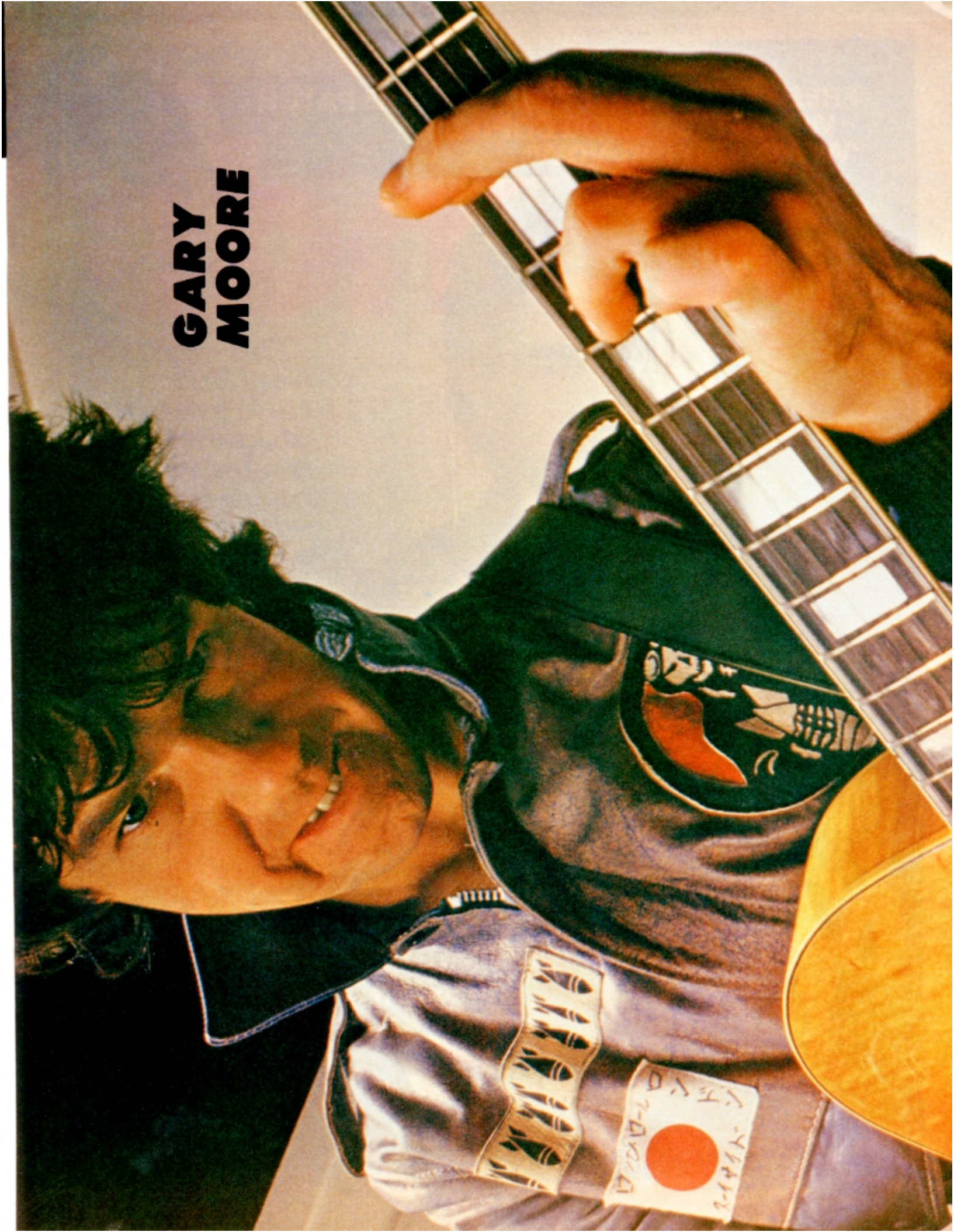
***'Who's Crying Now'  
is available in a picture  
bag and is taken from  
the Journey album,  
'Escape.'***



Single: CBS A2725  
Album: CBS 85138  
Cassette: CBS 40/85138



**GARY  
MOORE**

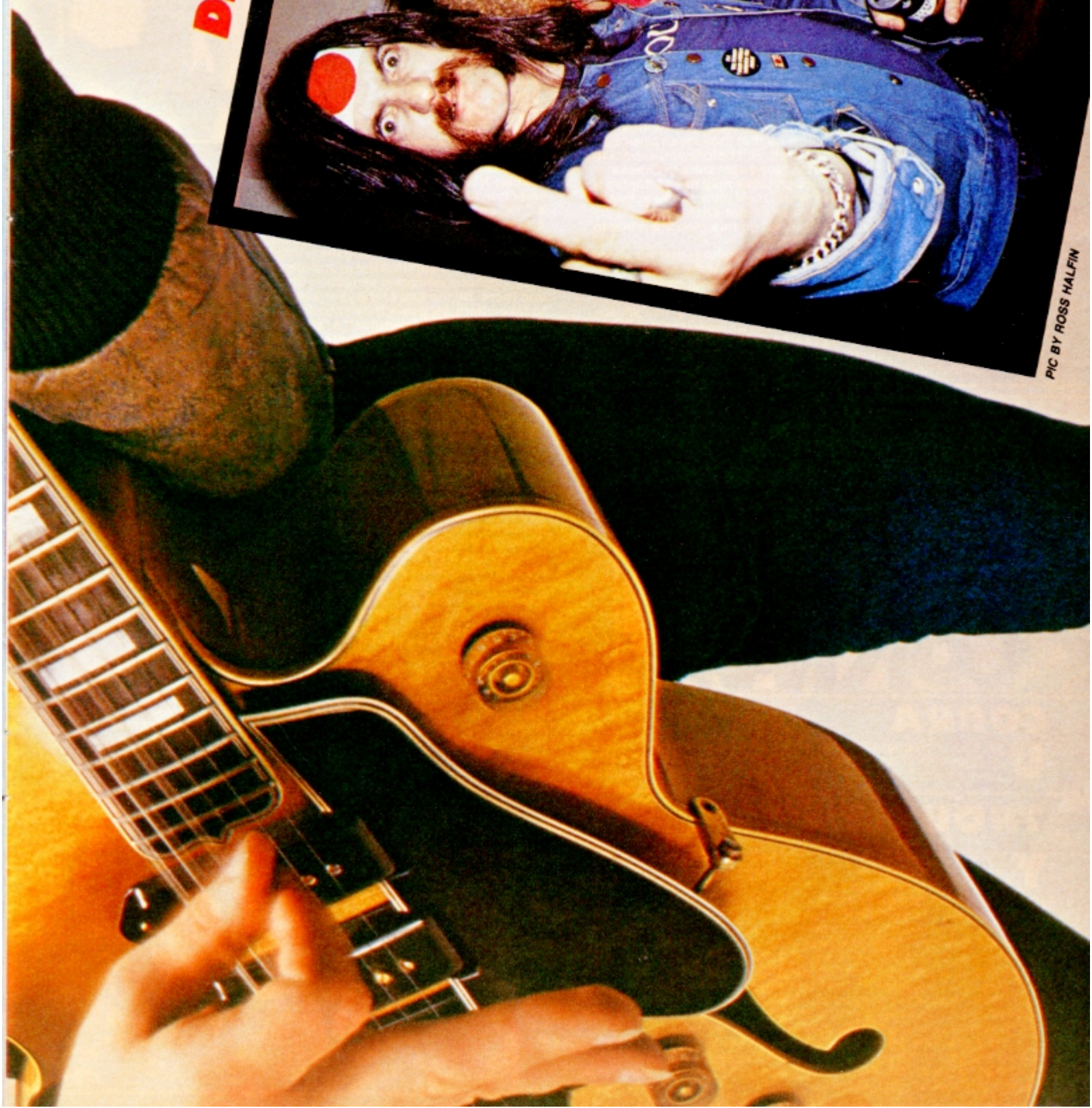




**LEMMY &  
DEE SNIDER**



PIC BY ROSS HALFIN





# ARMED & READY

Hopeful Heavies to watch for

## SLEEK

**G**ERRY Gore — lead vocals; Maria Mac — bass, backing vocals; Voyna — all guitars, backing vocals; Karen Sheratte — drums, percussion.

"Ladies Rock!", is the almost anthemic proclamation from Sleek who do just that and more when they take to the stage. There's no doubt that female musicians can rock as hard'n'heavy as their male counterparts and at one time there was plenty of proof around in the form of groups like Fanny, Birtha, Isis and so on.

Recently, however, the only real serious competition has been Grlschool and again we find ourselves burdened with the regular, 'subtle as a flying mallet' exploitational cheap shots like True Life Confessions (a living, breathing copy of Fiesta with the pages stuck together) and a moronic antipodean vision of female sexuality known as Cheetah. Groups like this immediately throw any sexist argument right out of the window as they are blatantly selling their wares — soft core garbage like this instantly turns the clock back for womanhood by a few decades.

It's a sheer joy then when a bunch of metal maidens like this London quartet come along and show us that they mean business, displaying a rare dedication to their craft. But before you expect to be confronted by a collection of stern faced spinsters in cheese cloth skirts let me tell you that although Sleek may have adopted a serious stance with regard to their work, their ultimate objective is to entertain and have a good time (a worn-out cliché, but nevertheless true). As far as appearances go this mob are lethal to the libido and hornier than a herd of rhinos.

The band, all in their twenties, have only been together for about eight months, and prior to their formation none of the members, with the exception of Karen (who is still at college studying piano), had ever played an instrument. Since their inception Sleek have slowly been garnering a loyal following with a series of live shows that have displayed a marked improvement with each performance. Their ever expanding repertoire of self-penned material reveals a healthy contrast of influences and styles welded together by their own unique identity, evident in both the brash powercord strut of



'Stone Is Rock' and the more complex word play of 'Cannibal Girls'.

Apart from their own material, Sleek also play a tasteful selection of covers, musically masticating on songs by Van Halen, AC/DC and Sweet, spitting them out in their own inimitable manner. Already they are beginning to attract interest from record companies and individual parties including the Only Ones guitarist John Perry who will be taking them into the studios to record some demos. In the meantime the group are quite happy to carry on with their vigorous rehearsal schedule, fitting in the occasional gig here and there. By the end of the year when they feel confident enough to take offers seriously they hope to embark on a mini-tour of Britain. Until then do yourself a favour and try to catch the girls in action. These are serious contenders — Female Trouble, soft bodies/hard rock! For further information write to: Sleek, c/o Kerrang, 40 Long Acre, London, WC2.

TOOTS DALEY

hard rock could soon be gaining them wider attention and support of the kind they already enjoy in their native Suffolk. On and around the local air-bases, for example, the group can usually draw crowds of about 400 — made up largely of American airmen. "They're very loyal... they follow us everywhere," says singer/guitarist Steve Wiles.

Steve formed the band with his brother Robbie (bass) about four years ago and after various experiments has now settled on the current four-piece line-up. Alan Roper plays lead guitar and drummer is new-boy Adrian 'Red' Schofield.

Last year Cobra entered the infamous Battle Of The Bands Contest and after winning their regional heat were placed fourth in the final. A track on 'the album of the contest' followed but the whole affair "did us no good at all!", Steve recalls in disappointed tones. Future entrants beware!

Judging by what I've seen though, Cobra shouldn't need any such competitions. On stage they are a very tight outfit with an excellent frontman-cum-Pete Way loon-alike in Steve. Off stage they come across as a band with serious ambition and a good professional set-up. More importantly they have that crucial quality — the ability to write good songs. Their set is peppered with hard hitting commercial material some of which just begs to rattle the nations tranny speakers! Best of the lot is probably 'If You're Ready For Rock'n'Roll' but that's only one of half-a-dozen prime contenders. Cobra recently recorded a four-track demo at Ipswich's Hillside Studios... and their manager Paul Scott can be contacted by telephoning 9385 3523. NEIL JEFFRIES



## COBRA

**U**NLESS you caught them at the Marquee supporting Samson or Sapphire, chances are yours and Cobra's paths will not have crossed. But it's my guess that their brand of infectious

## TROUBLE

**Y**OU MAY have caught this lot a few weeks back when they supported Magnum in London, though I'm reliably informed that not everyone lives in London. Anyway, Trouble, who don't describe themselves as Heavy Metal, or for that matter anything else, are a Birmingham based rock band, who rely on commerciality rather than bland power chords (thank Christ) as their commendable demo tape displays. The band were formed twelve months ago from another Brum unit Cerberus, and have since embarked on a pretty impressive schedule including eleven dates with Magnum, support with Diamond Head, a Peter Powell session with Radio One, and a number of nationwide headline dates. Their influences include Foreigner and REO Speedwagon, so Steve Gett will probably be vying for the first exclusive interview.

Trouble are Pete Smith (guitar), Huw Lucas (guitar), Roy Davis (bass), Derek Finnan (drums), and Mark Payne (vocals).

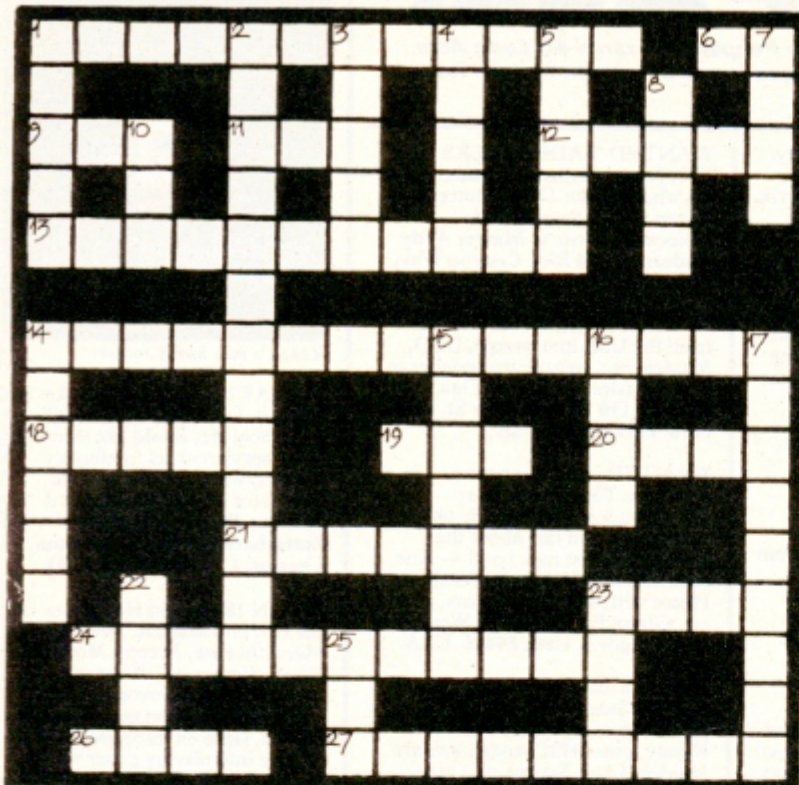
As they say, get into Trouble, you won't get out. (Contact Steve Farley, Birmingham 365 4787).

NICK KEMP





# KERROSWORD! by Sue Buckley



**Solution on page 46**

## ACROSS

- 1 Where Halford comes in? (5,2,5)
- 6 ... and where Rainbow connect (1,1)
- 9 Label conglomerate (1,1,1)
- 11 Definitely not our music! (1,1,1)
- 12 Motley Neil (5)
- 13 Bassist with a Lionheart (5,6)
- 14 One of Hawkwind's many axemen (3,5,7)
- 18 Glover/Taylor (5)
- 19 Strangers in the night (1,1,1)
- 20 Warhorse Simper (4)
- 21 16's fave TV prog? (7)
- 23 Halen's warning (4)
- 24 He once had a soft white underbelly (5,6)
- 26 Song for 25? (3)
- 27 A grand funk railroader (3,6)

## DOWN

- 1 Age for AC/DC (5)
- 2 He helped a mad man keep a diary (5,8)
- 3 Singularize Triumph's allies (5)
- 4 Black one for Sabs (5)
- 5 Give this band the bird (5)
- 7 and 15 He planted trees (4,7)
- 8 ... and his dog? (4)
- 10 Stourport's HM band (3)
- 14 What April Wine are besides faster (6)
- 15 see 7
- 16 Kissable Simmons (4)
- 17 One of the very many who have passed through the ranks of Hawkwind (3,6)
- 22 Clapton's hand? (4)
- 23 They were alright now (4)
- 25 Weight for a Zep? (3)

## TURNING JAPANESE

**Win 10 Autographed MSG 'One Night At Budokan' LPs  
Plus 5 special bumper bonus prizes  
for die-hard rock fans only.**

*Questions compiled by Toots Daley*

- 1 a) In which German town were Michael and Rudolph Schenker born?  
b) During his formative years Michael Schenker enjoyed success in a teeny bopper group which culminated in an enforced hiatus instigated by his parents, mainly due to the fact that he'd become an alcoholic and was only 10 years old. Name the band.
- 2 a) Bassist Chris Glen and drummer Ted McKenna were previously together in the Sensational Alex Harvey Band. In fact Alex's backing band were playing together before joining up with Harvey. What were they called?  
b) Ted McKenna's brother also played in SAHB, what's his name and what instrument does he play?
- 3 a) Name two bands former MSG member Paul Raymond played with apart from UFO.  
b) Who was former MSG vocalist Gary Barden singing with prior to being discovered?

Send your answers, on a postcard to MSG Competition, PO Box 16, Harlow, Essex.







The funny looking mug.

HI, THE owner of the funny looking mug in the photo is just the sort of loony person she makes out to be. But is there anyone in Kerrangland who is a mad, fellow hairy headbanger who wants to write to me? Come on, I don't mind who you are, you don't have to be 101 per cent loony but it helps. I'm into just about every decent band on earth especially HM and rock like Saxon, Scorpions, Skynyrd, Floyd, Maiden, Rush, Snake and Gillan. **Janet 'Foggy' Thornton, 40 Moorlands Road, Camberley, Surrey.**

HELLO HM lovers in UK, I'm a Danish HM fan into Priest, Accept, Tank, Riot, Raven etc. I'm looking for a penpal who can send information to me about current and upcoming British HM groups. **Lars Rynord, Thyrsvej 5, Dk 4200 Slagelse, Denmark.**

17 YEAR old female from Sweden wants penpals from all over the world. I'm into Rolling Stones, Kiss, Rainbow, Maiden and many more. If you're interested, write a letter with pic to: **Ann Jobsson, Kampavagen 6, 51500 Viskafors, Sweden.**

I'M A 17 year old male heavy metal/rock freak from Finland, I'm into Halen, Priest, Maiden, Nugent, Axe, Hatchet etc, and I would like female and male penpals anywhere in the world aged 16-19. **Jukka Arjatsalo, Nevalopolku 1, 96910 Rovaniemi 91, Finland.**

CALLING ALL male headbangers (15-18). Are there any out there who like MSG, Maiden, UFO, BOC, Rush, Ozzy, Scorpions, and most other HM and want to write to female American headbangers? **Belinda, Kathy, & Kim, 161 Unqua Road, Long Island, New York 11758, USA.**

WE ARE two male headbangers aged 13 and into Motorhead and Saxon. If there are two good looking female Motorheadbangers out there aged 12-14 quickly get out a pen and paper and write to us. If you send photos we'll send photos too. **Stefan Aksoy, Prastgardsvagent D, 66300 Skoghall, Sweden.**

SWEDISH MALE, 16, into Oldfield, Genesis, Yes, Zepp, Rush, Floyd, Enid etc, Tolkien, Pooh, fantasy and peace. I enjoy writing fantasies in English and Swedish. I'd

# PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!

like to hear from someone with any interests as above. **Magnus Ullen, Norrvagen 28, 89100, Ornskoldsvik, Sweden.**

DISABLED GUY (19) into everything from BTO to ZZ Top seeks kind and understanding girl for lasting friendship and love. I would also like to write/meet anyone going to Hull College of Higher Education in September. All genuine letters answered. **Andy, 'The Newlands', Walton's Lane, North Muskham, Nr. Newark, Notts.**

23 YEAR old bespectacled male heavy rock fan would like to hear from denim and leather females from anywhere in the world for exchanging correspondence. I like Motorhead, Girlschool, Blackfoot, AC/DC, Ted Nugent etc. **Michael Bounds, 22 East Avenue, Whetstone, Leicester LE8 3JG.**

HI THERE Earthshakers, my name is Sjaak and I'm a Dutch headbanger (male) 18 years old and into all heavy metal bands and would like to swap news, demos, singles etc, I've some great Dutch/Belgium heavy demos to swap. Write to: **Axe Attack, Postbus 22178, 3003 DD Rotterdam, Holland.**

19 YEAR old heavy metal addict (female) into Def Leppard, Zeppelin, Saxon, Krokus, AC/DC and many others. I would love to hear from other HM addicts, any age, anywhere in Britain. Will answer all letters. **Becky Lumadue, 42915 Creshane Drive, Elyria, Ohio, 44035 USA.**

I'M 18 and I'd like to find someone in London to write to. I'm into Hanoi Rocks. If you are too, get writing. I've got lots of Hanoi Rocks pics and info on the band if you're interested. **Tina Lindblom, Kritvagen 16, S-14134 Huddinge, Sweden.**

I'M A 16 year old headbanger into Maiden, Priest, Angelwitch, Sabbath etc. I'm interested in tapes of Deep Machine, Tytan, Lionheart and others. I am willing to trade tapes, mags, info, etc. **Mike Lang, 5703 San Ridge Ct, Castro Valley, California, USA 94546.**

MOTORHEADBANGER No 5773, male, 15 years old, looking for guys and gals with similar taste. I'm also crazy on Priest, Ozzy, UFO, Tygers, Maiden, Saxon, Scorpions etc, but not interested in Halen, Rush, Gillan. Write to: **Uwe Juras, Am Stollhenn 49, 6500 Mainz 1, West Germany.**

AUSSIE 18 year old mutha heavily into assorted excellence, wishes to hear from muthas anywhere overseas, pref England, pref female. Starving headbanger down-under waiting expectantly. **Mal Caporn, 14 Gray Street, Plympton, South Australia 5038.**

WANTED 'EADBANGERS from UK, Japan, Holland, Canada anywhere. I like Trust, Motorhead, Raven, Sweet Savage, and Holocaust. Write to **Master Andy Andersen, 154 Blue Canyon Way, Martinez, California, USA.**

17 YEAR old female hard rocker from the USA into Scorpions, UFO, Maiden, etc, wants correspondence male/females 17 and up. **Tina Michik, 110 W Dominick St, Rome, New York 13440, USA.**

WANTED, ALL those great European Kiss fans to share correspondence with, trade tapes, videos, etc, and talk about the world's greatest rock band — Kiss. Also into Van Halen and Scorpions. Please write and include lists, photo, etc. **Glenn Peterson, 349 West 5200 South Ogden, Utah 84403, USA.**

HI, I'M a male headbanger, age 18, and into Saxon. My name is Biff Hunter, but my real first name is Kenny, other HM bands I love are Maiden, Crue, Scorpions, Ozzy, Sabbath, Motorhead and many more. No disco fans need apply. All letters answered. 12+ preferred. **Kenny 'Biff' Hunter, Rt5 Box 76, Prestonsbury, Ky 41653, USA.**

19 YEAR old boy from Denmark seeks pen friends all over the world. I'm a crazy Suzi Quatro fan. Get hold of your pen and write to: **Paal M Nielsen, Alholmparken 2, vej no. 1C, 3400 Hilleroed, Denmark.**

I'M A male heavy metal fanatic (23) and into Girlschool, Motorhead, Raven, Venom, Holocaust, Maiden, Scorpions etc, (just about every HM band). I'd like to correspond with other heavy metal fanatics from anywhere, so if you're interested write to: **Fran Peterson, 8 Wickom Avenue, Trenton New Jersey 08690, USA.**

TWO MAD female rockers (17) would like to rip the nibs off a few Bicos writing to any long-haired males (18+) into Maiden, Saxon, UFO, Ozzy, Magnum, Quo, Nazareth etc. All letters answered. Photos appreciated but not vital. **Mel and Ang, 2 Highmoor Road, Rowley Regis, Warley, West Midlands.**

I'M A 19 year old rocker from the US in search of metal freaks, male or female, from any country. Into Saxon, Priest, UFO, Maiden, Raven etc. I would like to trade records, tapes, badges etc. If you're into total HM mayhem write to me. **Jeff Madeley, 1929 El Fran Dr, Sycamore, Il 60178, USA.**

SWEDISH 17 year old rocker into Accept, Maiden, Saxon, Riot, Leppard, etc. I would like to hear from any male or female age 15-25. **Lars Larsson, Ringvagen 25, 824 00 Hudiksvall, Sweden.**



Robert's into heavy rockers.

16 YEAR old male heavy rocker into Maiden, Sabbath, Priest, MSG, Girlschool etc, would like to write to other heavy rockers (preferably females) who are into the same groups (or as near as). Photos if possible. **Robert Phelan, 53 Butterbache Road, Huntington, Chester, Cheshire, CH3 6DD.**

I'M AN 18 year old HM fanatic from the US, into Maiden, Sweet Savage, Mercyful Fate, Accept, Motorhead, Saxon, Venom etc. Want to correspond with anyone (male or female) who can get me information, photos, tapes on those groups, also anyone into playing guitar with a heavy style. **Mike Carr, 103 Hankins Dr, Smyrna, Tenn. 37167, USA.**

YOUNG AMERICAN couple planning a trip to England in October. We would like to correspond with any males/females or couples in or around the London area. We are into Scorpions, Angelwitch, Accept, Maiden, Tygers etc. We would also appreciate any information on upcoming concerts in October if possible. **Kevin De Boves, 631 Amsterdam Avenue, East Patchogue, Long Island, New York 11772 USA.**

HELLO WORLD, Denmark is calling. I'm male, 19, and wish to hear from anyone from everywhere. My interests are: nature, people, life, football, rock music etc. **M. Morgan Olesen, R. Hougaardsvej 38, 8900 Randers, Denmark.**

WE ARE two 17 year old male metal merchants from Dallas who are into Motorhead, Girlschool, Saxon, Krokus, MSG, Priest, and the like and would like to hear from girls in England or anywhere else. Photos appreciated all letters answered. **Charley Gatlin and Al Hockett, 13775 Spring Grove, Dallas, Texas 75240, USA.**

I'M A 16 year old HM drummer into Motorhead, Saxon, Maiden, Gillan, Hawkwind etc. Would like to get a penpal with some of the same taste. Get writing to: **Mark Halfon, 6341 W. 79th Street, Los Angeles, California 90045.**

18 YEAR old Swedish girl in search of penpals from anywhere. I'm into Whitesnake, Saxon, Status Quo, Blackfoot etc. So all you long haired headbanging males here comes my address: **Sussi Rolfsson, PL Y11 62, Skeppsta, S705 90 Orebro, Sweden.**



# KLASSIFIEDS

## PENPALS

**TWO LADS** (18) require female penpals, must be 15+, into Rush, AC/DC, Triumph, etc. Photos? Box No. K58.

**MALE**, 21, car owner, seeks girl 16-20 for gigs, etc. Into AC/DC, Priest. Sutton/Notts area. Photo. Box No. K59.

**17-YEAR-OLD** hr/hm freak needs attractive, denim and leather clad female for gigs. Neil McIvor, 30 Mansfield Ct, Bathgate, West Lothian, Scotland.

**FOOT-LOVING** guy seeks girl with kissable feet. (London/anywhere). Box No. K62.

**QUO FREAK**, 17, seeks female for gigs, pubs, etc, in the Kent area. All letters answered if photo enclosed. Dave Pearce, 173 Plains Ave, Maidstone, Kent.

**BLOND** 18-year-old BMS owner, seeks femme 18+, looks unimportant, for gigs, in Southern area. Loves Hawkwind, Rainbow, AC/DC, Rush, Queen. Box No. K51.

**WANTED: GERMAN** penpals to help me learn the language. I'm female, 22, into MSG, Scorpions, Magnum, etc. Box No. K52.

**GUY**, 17, seeks female headbanger of 16+ into Zeppelin, Purple, AC/DC, Motorhead, for gigs, etc. All letters with photo answered. Box No. K53.

**GIRL**, 22, seeks penfriends from outside the British Isles area, into Girlschool, Saxon, Riot, Rainbow,

Quo, Ozzy, etc. Box No. K54.  
**STATUS QUO** freak, 16, wants female 15+, also likes Whitesnake, Foreigner, Blackfoot. Photo? Box No. K38.

**WANTED: FEMALE** 'Eadbangers 13+ into AC/DC, Maiden, etc. Photo appreciated. All letters answered. Dale 'n' Tim, 28 Northfield, Bridgwater, Somerset.

**20-YEAR-OLD** HM fan would like to meet male and female rock fans, between 17 and 22, for gigs, going to pubs, etc. Write now to John

## PERSONAL

**LONELY MALE** Rocker, 22, wants girl 17+ to go with to gigs. Yorkshire area. Box No. K55.

**LEATHER-KLAD** Biker, male — seeks similar 21+ for London gigs — Akkommodation possible. Box No. K56.

**MALE PURPLE** Fanatic, 19, long haired, tall, seeks slim female 16+ anywhere in North Wales, photo appreciated. Box No. K60.

## FOR SALE

**AC/DC, QUO, METAL** rarities, swop, trade. Send sae 37 Algernon Street, Monton, Eccles, Manchester.

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**METAL MAYHEM STRIKES.** Free catalogue of best American, Canadian and world-wide Heavy Metal LPs, EPs, etc. Write: Metal Mayhem, PO Box 190, Erlanger, Kentucky 41018, USA.

## WANTED

**ANYTHING ON QUEEN** especially recent video recordings, photos, etc. Cash or swap. Carol Forststr 6, 7141 Oberstenfeld, W Germany.

**KISS, BOOTLEGS** wanted (especially Wembley '80), and 1980 tour programme wanted. Good prices paid. Graham Barnell, 4 Manor Close, Kempston, Bedford.

**AC/DC TICKETS** (Newcastle) two reasonable prices. Box No. K61.

## FAN CLUBS

**SPIDER, GYPSY FANWAGON**, for free newsletters and details send SAE c/o RCA Records, Bedford Ave, London WC1.

**HOLOCAUST OFFICIAL** fan club details, sae to Top Coin, PO Box 83, Dundee, Scotland.

## SPECIAL NOTICES

**AC/DC FOUR** tickets NEC, Sept 29. To swop for Manchester, Oct 3. Box No. K57.

**MARIA. HAPPY** 18th birthday. Lots of love to a great little sister. Keep on rock'n. Nicholas.

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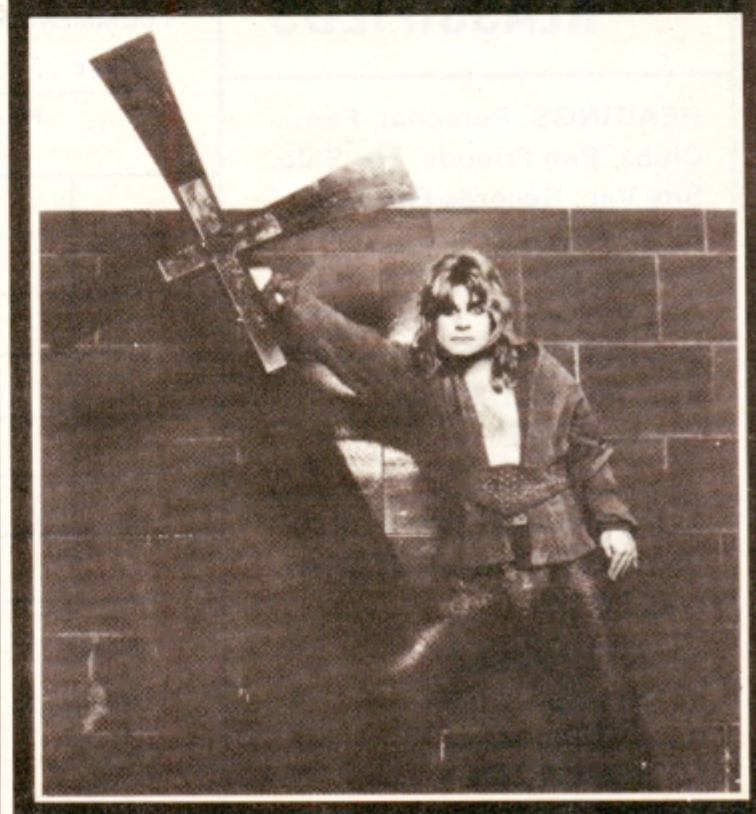
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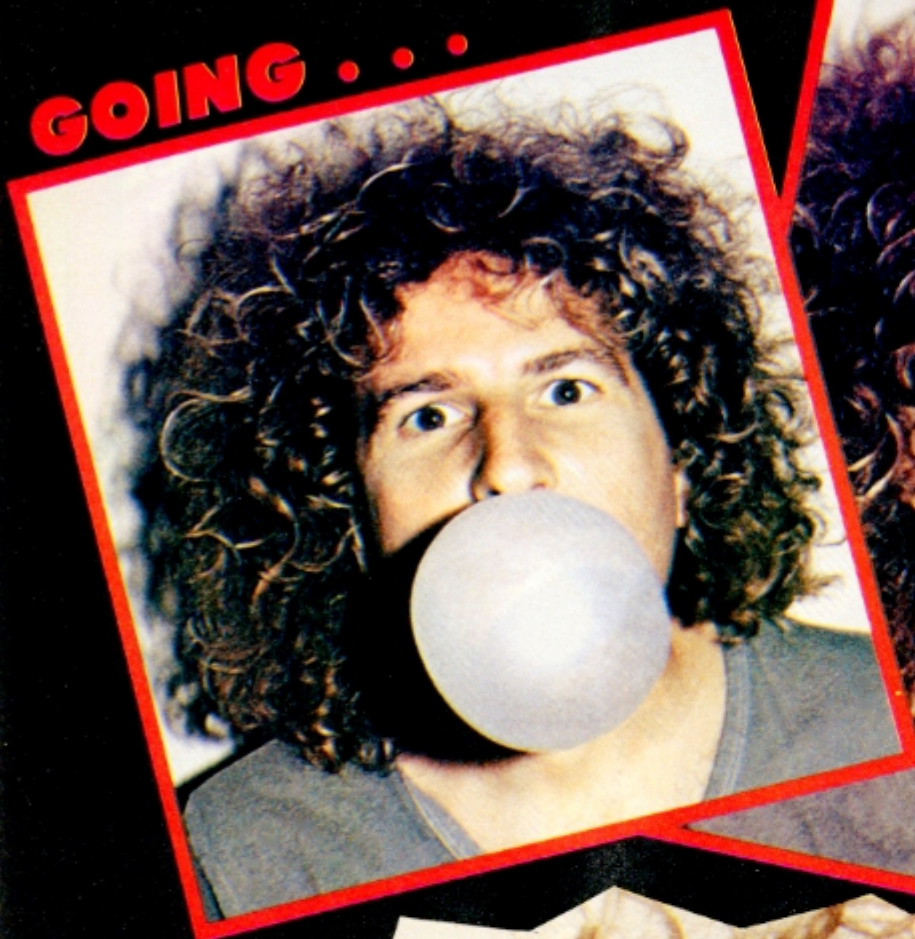
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**SAMMY HAGAR**



# GUITAR HEROES

## DAVID MENIKETTI (Y&T)

### WHEN DID YOU BEGIN PLAYING

GUITAR? Summer 1969

**WHY DID YOU START?** I'd had the urge to play for a couple of years after hearing dazzling lead breaks on records and on the radio.

**FIRST TYPE OF GUITAR:** A real cheap 27 dollar guitar from a department store. My first real guitar was a Fender Strat, which I bought a year after I started playing.

**MUSICAL TRAINING:** I had guitar lessons for two months when I started, learning scales and bar chords but I'm really self-taught.

**EARLY INFLUENCES:** Jimi Hendrix above all, Duane Allman, Leslie West, Jimmy Page and Jeff Beck.

**FIRST PUBLIC PERFORMANCE:** That was in 1971 in a little hall in Berkeley, California. We thought we were playing a rock'n' roll gig but the place was an elderly black man's club!

**FIRST APPEARANCE ON RECORD:** The first Yesterday And Today album.

**RECORDING BANDS:** Yesterday And Today and Y&T.

**OTHER VINYL APPEARANCES:** None. I did a couple of overdubs on someone else's album once but they were taken off eventually.

**EQUIPMENT (LIVE):** 2 Marshall Tops (a 50 and a 100 watt), square cabs with stock Celestion speakers, 3 guitars — a '68 Les Paul, a Yamaha SG2000 and a Yamaha SG3000 and a nasty cordless ADY system.

**STUDIO EQUIPMENT:** Generally the same. I used a hi-watt top during the recording of 'Earthshaker' but used the Marshall on 'Black Tiger'.

### MOST MEMORABLE SOLO ON

**RECORD:** I like different solos for different reasons. 'Hell Or High Water' was good because half of the solo is in a different style to the one I usually play. I really got into the one on 'My Heart Plays Too' from the first album and for basic craziness 'Black Tiger' is really good.

**OTHER GUITARISTS YOU ADMIRE:** I like players with real feel rather than technical wizards. I really admire Hendrix, Allan Holdsworth, Michael Schenker and Gary Moore.

PIC BY GEORGE BODNAR



# LETTERS

Say it loud to:  
Letters, Kerrang! 40 Longacre, London WC2.

## BEAUTY AND THE BEAST

RE THE beauty contest mentioned in Kerrang! 20, why do we have to put up with being judged on 'beauty' instead of what we can do? (please read this through to the end!) It seems wrong to me that a woman can be talented (ie musician, artist, writer) yet if she's ugly she gets nowhere, but if she's beautiful and can do nothing she is worshipped. Yet a man can be as ugly as Rob Halford and get his picture on your cover! I don't feel like wasting 60p a fortnight on Kerrang! any more, it doesn't do my ego any good.

**From an HM fan who is an artist, who writes poetry and just happens to be female and rather plain.**

I AM writing to you about the current state of the British rock music scene. To be honest, it stinks! OK, so we do have our share of good bands such as Priest, UFO and Maiden (but not many more than these three!) but some of the newer bands around at the minute are so bad it is untrue, especially some of those featured in your own 'Armed And Ready' section. Just a glance at the musical influences of these 'hopefuls' is enough to drive any sane person up the wall.

I can't believe that in 1982 people still listen to Hendrix, Cream, Zeppelin and other dinosaurs. I refuse to listen to the statement that 'their music is timeless' because that's just crap! If you listen to a Priest LP and then listen to 'Zeppelin II' it's quite obvious that Zeppelin's music has dated considerably. The only two worthwhile bands in the 'Armed And Ready' section recently have been Virgin Steele and Americade — both American bands, and just by looking at their photos you can see why. At least they look like musicians who take their music seriously, not just a bunch of scruffy wallies who have crawled out of the local pub to have their picture taken for the magazine.

Most of these bands look like each other with their obligatory patched denims, bum-fluff on their top lip, leather jackets etc. They have no identity of their own and look as immemorable as their music (ie, the image is also very important). The one good thing about the NWOBHM is that it separated the good new British

bands from the dross outfits who call themselves 'Heavy Metal bands'. When some of these people wake up to the fact that it's now 1982 and Hendrix and his generation died more than 10 years ago, then perhaps Britain will produce more quality Rock bands than it does at the minute.

**Dave.**

**MY PICTURE** of David (Rock) Feinstein didn't burn very well and made the room fill with smoke. Yours disappointedly.

**An anti-Rod person, Epsom, Surrey.**

TO ANYBODY going to the various rock festivals around Britain this month.

Last year, as most people know, there was an incredible amount of violence amongst Metallistic fans at the rock festivals, especially Reading. This violence not only extended to destroying the stage, but also fighting between people who liked identical music — Heavy Metal. Believe it or not last year I went to Reading and I intend to do so this year to hear the music and not to scrap.

Don't get me wrong, I like a fight as much as anyone — but with followers of the same music? If for instance 100 skinheads walked in this year we would have an excuse to show a little aggression, but surely not against fellow heavies. This year, could festival goers indulge in headbanging and listening to the music we all know and love — not destroy it with petty feuds.

**John Hughes, Market Rasen.**

WHY NOT print some pictures of real love and peace bands like Gong and The Flower Power Boys. I for one am sick to my headband of seeing long haired rough bands featured in the pages of your magazine. I'm sure there are many more like me who wish to see such peace bands in Kerrang! You should change the name Kerrang! to Kerrobbery! because that's what it is... Robbery.

**Clemency the peace fan, lover of nature, giver of happiness.**

WELL, I have just bought the new Judas Priest album 'Screaming For Vengeance' and I'm disgusted with it. As far as I'm concerned it'll be 10 years before JP get their

vengeance as long as they keep making albums like this. I was checking out the album cover and song titles of 'SFV' in the local record shop and figured I couldn't go wrong buying this album — so I did. I flew home as I couldn't wait to spin this lead weight disc, but things looked grim as the album went on. Songs like 'Pain And Pleasure', 'Take These Chains' and 'Fever' simply go nowhere. Some other songs are good and one or two are excellent but this is Judas Priest we're talking about, not Journey!

As I read Steve Gatt's JP interview in Kerrang! 20, it was plain to see that Priest want American recognition, but making songs like 'Take These Chains' will bring them shit. The route that Priest are taking is a definite no no. I live in America and I know what people can do to such HM bands as Priest. They can become Top 10, hit-thriving people. Just look what's happened to AC/DC and what's happening to Rush. Back to the interview for a moment, Rob Halford and Steve Gatt wonder why 'Point Of Entry' had no success. Well I'll tell you why. It enjoyed no success because it is trash. You could count the number of good songs on one finger. On page six of the interview I notice the words in big white letters read: 'We were always proud to say that we were an HM band'. I underline the words 'were' as it is past tense, which suits JP fine because let's face it, the days of

'British Steel' and 'Hell Bent For Leather' are unfortunately gone for the time being.

**A sorry Priest fan from Little Rhode Island.**

OH MY God, not again! That was my reaction when I read Baz Kitchin's letter in issue 21. I get fed up with all them farts who say 'Kiss — Alive!' is the best live album — it isn't. The best live album on the market is the one and only... wait for it... 'Alive II', it beats volume one to a pulp. Sides one, two and three are brilliant and side four isn't much worse. There isn't one bad song on that album.

Kitchin also says that Gene Simmons' vocals are ace. They are, but so are Paul Stanley's and come to think of it, Peter Criss' vocals on 'Beth' and 'Hard Luck Woman' are good too. I hope I've made it clear to people who are considering buying 'Alive!', think again. Give 'Alive II' a chance.

**A Scorpions and Kiss fan who thinks Rush are a bunch of farts, Sheffield.**

REAL HORRORSHOW greetings droogies.

Me and my droog are a malenky bit pissed off with all this palava over a certain Ritchie Blackmore (Bog bless him). Some vonny bratchny from Kerrang! 21 (Anti RB fan) gave our Ritchie a real horrorshow tanning. Not good. No no no!! We knew not what to do or say, o my brothers.



IF YOU'VE got the poster from Van Halen's 'Women And Children First', you might appreciate this photo of a friend (hi Jim!) impersonating David Lee Roth (note the chest wig!!).

### KERROSWORD! ANSWERS

ACROSS: 1 Point Of Entry. 6 LA. 9 WEA. 11 MOR. 12 Vince. 13 Rocky Newton. 14 Huw Lloyd Langton. 18 Roger. 19 UFO. 20 Nick. 21 Dynasty. 23 Fair. 24 Allen Lanier. 26 Swan. 27 Don Brewer.

DOWN: 1 Power. 2 Tommy Aldridge. 3 Force. 4 Night. 5 Raven. 7 Alex. 8 Snow. 10 Arc. 14 Harder. 15 Lifeson. 16 Gene. 17 Nik Turner. 22 Slow. 23 Free. 25 Led.



Now this grahznny business has been going on for some months now, o my brothers, and we have been fuming from the cokas. Our reply to them is yarbles and kiss our sharries! Get the message?

Since the demise of Deep Purple we've seen three offspring. Two are real horrorshow, the other is a right heap of cal. It is only fair that we, your humble narrators, should have a real horrorshow dig back at one of our malenky grievances. A glazzy for a glazzy, eh? So we shall start with Jon 'wheel 'im on' Lord. This old veck should be collecting his pension BEFORE HE FORGETS. Then there's that blind bastard Ian 'where's my labrador' Paice. The other three aren't worth govateering about so we'll end with that fart David 'groan, groan, come on girls, suck my sharries and kiss my goobers' Coverdale. Where would he be today without Purple? That's what we'd like to pony.

So we've come to the end of our malenky complaint, o my brothers, and it's goodbye and all that cal. Regards.

The famous Alex and co.

KERRANG! ALWAYS prints letters from the States by kids who only like the heaviest of Metal and slate all the classy Hard Rock groups that our country has produced. We have the best keyboard Metal and Pop Metal around so let's hear it for Styx, Kansas and New England, as well as Franke And The Knockouts, 707, Shooting Star, Roadmaster and the like.  
Knick, USA.

JUST TO let you (and everyone else) know that Demon weren't the first band to consider a photo session in a graveyard (Kerrang! 21). A highly acclaimed local band, Widow, tried that one a long while back. They're still waiting for the case to come up in court! Unfortunately the Bootle bobbies took a nasty dislike to The Count. Yours cryptically,  
Pussy.

IF ANY Dave Murray lookalike out there wants a brand new Iron Maiden T-shirt with the words 'Maiden Japan' on it, you can have it for free, 'cos I've been trying to flog it for ages and nobody wants it. Please hurry up and take it away. When you write, send me a photo first 'tho. Ta.  
Angel, 25 Wiston Path Fairwater, Cwmbran, Gwent NP4 4PZ S. Wales.

OK... OK... if the 'anti-Blackmore' Van Halen fan can give us the

benefit of his 'unlimited' guitaring knowledge, then I can do the same! I'm a singer in a rock band and I'm sick to death of people (most of them three chord greasers) telling me how good a singer Rob Halford is. Bullshit! He's got about as much talent as he has sex appeal, and a range about as big as his cock! To help you out of your vocal dilemma, pretentious jerk that I am, I've compiled an accurate singers poll:  
1: Freddie Mercury (Queen)  
2: Ronnie James Dio (Black Sabbath)  
3: Robert Plant (solo)  
4: Bob Catley (Magnum)  
5: Bruce Dickinson (Iron Maiden)  
A Tim Silcock fan living at home.

I WRITE this letter with relief and appreciation after reading the interview with Kiss by Dante Bonutto in *Kerrang!* 21.

I was really pleased to see this model version of the Book of Revelations, especially on such a controversial band as Kiss. I do not think it is fair the way the fans are left behind the door when they should know what is going on, especially when it concerns their favourite bands. The interview really made things clearer on the ambitions of the best band in the world.

Ace F., Dublin, Eire.

ON WRITING this masterpiece a grand total of 22 Kerrangs have been published and a fine mag it is too! But you seem to have completely forgotten who I think is the most original and creative group of musicians ever to emerge from the other side of the Atlantic, and that is Rush, yes Rush. Remember Lee, Lifeson and Peart?

Taking into consideration that Rush were voted by your readers as the second best band, they had the best single and had seven albums in your all-time top 100 HM albums, I would say that your coverage of the group leaves a lot to be desired. First we had a mediocre discography to read with a colour centre-page picture which must be at least five years old. Then came a colour picture of Mr. Peart and half a page of interesting information on the band's progress which was written by a member of the group. Finally in February of this year (!) a brilliant colour picture appeared on your backside (page that is!).

I reckon it's about time you got your journalistic finger out and did something about it. After all, with a live show as good as theirs there can't be a shortage of superb colour photos available for you to print.  
A frustrated Rush fan,  
Warrington.



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### October

22 GUILDFORD, City Hall  
23 SWINDON, Oasis Leisure Centre  
24 PORTSMOUTH, Guildhall  
27 NOTTINGHAM, Rock City  
28 WOLVERHAMPTON, Civic Hall  
29 PRESTON, Guildhall  
30 NEWCASTLE, City Hall  
31 NEWCASTLE, City Hall

19 BRADFORD, St. George's Hall  
20 LEEDS, University  
21 CORBY, Festival Hall  
22 HULL, City Hall  
25 GLOUCESTER, Leisure Centre  
26 BRISTOL, Colston Hall  
27 ST. AUSTELL, Cornish Coliseum  
29 MARGATE, Winter Gardens  
30 SOUTHEAST, Cliffs Pavilion

### November

4 ABERDEEN, Capitol Theatre  
5 DUNDEE, Caird Hall  
6 GLASGOW, Apollo  
7 EDINBURGH, Playhouse  
8 CARLISLE, Market Hall  
10 HANLEY, Victoria Halls  
11 LIVERPOOL, Empire  
12 LIVERPOOL, Empire  
13 MANCHESTER, Apollo  
15 SWANSEA, Brangwyn Hall  
16 CARDIFF, Top Rank  
17 EBBW VALE, Leisure Centre

### December

3 POOLE, Arts Centre  
4 SOUTHAMPTON, Gaumont  
5 OXFORD, Apollo  
6 BRIGHTON, Dome  
8 DERBY, Assembly Rooms  
9 SHEFFIELD, City Hall  
10 SHEFFIELD, City Hall  
11 BIRMINGHAM, Odeon  
12 BIRMINGHAM, Odeon  
14 LEICESTER, De Montfort Hall  
15 IPSWICH, Gaumont  
17 LONDON, Wembley Arena

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change?!

Sue W.,  
Wantage,  
Oxfordshire.



# KLASSIK KUTS

## The Number of The Beast

I left alone my mind was blank  
I needed time to get the memories from my mind  
What did I see can I believe that what I saw  
that night was real and not just fantasy

Just what I saw in my own dreams were they  
reflections of my warped mind staring back at me

Cos in my dreams it's always there the evil face  
that twists my mind  
and brings me to despair

The night was black was no use holding back  
Cos I just had to see was someone watching me  
In the mist dark figures move and twist  
was this all for real or some kind of hell  
666 was the number of the beast  
Hell and fire was spawned to be released

Torches blazed and sacred chants were praised  
as they start to cry hands held to the sky  
In the night the fires burning bright  
the ritual has begun Satan's work is done  
666 the number of the beast  
Sacrifice is going on tonight

This can't go on I must inform the law  
Can this still be real or some crazy dream  
but I feel drawn towards the evil chanting hordes  
they seem to mesmerise me . . . can't avoid their  
eyes  
666 is the number of the beast  
666 the one for you and me

I'm coming back I will return  
And I'll possess your body and I'll make you burn  
I have the fire I have the force  
I have the power to make my evil take its course

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PIC BY DENIS O'REGAN

